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ARCHITECTURAL PUBLICATION SOCIETY.
THE ANNUAL GENERAL MEETING of the Subscribers will be held on MONDAY EVENING NEXT, the 10th of May, to receive the Report of the Committee; and for the Election of Officers for the ensuing year, &c. The Meeting will take place at No. 16, Lower Grosvenor-street, the Council of the Royal Institute of British Architects having most kindly granted the use of their Rooms for this purpose.
The Chair will be taken at 8 o'clock precisely. The presence of the Members is particularly recommended.
WYATT PATERSON, Hon. Sec.
11, Great Marlborough-street,
and May, 1852.

Part I. for the Year 1851-2, is in course of delivery to the Subscribers.

UNITED SERVICE INSTITUTION.
—LECTURES.—Each Lecture commences at Three o'clock precisely.
Wednesday, 12th of May, Captain WASHINGTON, R.N., 'On Land Boats.'
Wednesday, 19th of May, and 2nd of June, The Rev. Professor GRIBBEN—'Illustrations of Mechanical Philosophy.'
Members may admit one Friend to each Lecture by a special ticket to be obtained at the Institution.

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MONSIEUR A. BAGON, Professor of French Literature in several Public Establishments, will deliver, in FRENCH, at Crosby Hall, SIX LECTURES on the HISTORY of the FRENCH LANGUAGE and LITERATURE, from its origin to the Present Time. The Lectures will be given on successive Tuesdays, at 7 o'clock, beginning on the 4th of May next. Tickets for Six Lectures, 5s. They may be had at the Library in Crosby Hall, Balcony within, (entrance Great St. Martin's).

**SIGNOR VALLETTA, Professor of Italian Literature at the Ladies College, Bedford-square, begs to announce that he will repeat his Course of FOUR LECTURES on the PUGATARIO and PARADISO of DANTE, at Willis's Rooms, King-street, on the following days in May:—WEDNESDAY, the 19th; SATURDAY, the 22nd; SATURDAY, the 29th; and WEDNESDAY, the 30th.—to commence at Three o'clock precisely; and will also give TWO EXTRA LECTURES on ITALIAN Literature for the Italian Literature, WEDNESDAY, the 19th, and SATURDAY, the 29th.—to commence at the same hour.
Subscription Tickets (for two persons), 1l.; Single Ticket, for one Lecture, 5s.; may be obtained at Boland's Library, 20, New-street, Oxford-street; by application to Signor Valletta, 17, Gilbert-street, Grosvenor-square; and at Willis's Rooms.**

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MURRAY'S CONTINENTAL HAND-BOOKS.—ADVERTISEMENTS intended for insertion in the Present Year's issue of MURRAY'S HANDBOOKS FOR TRAVELLERS ON THE CONTINENT, must be forwarded to the Publisher before the 25th of May.
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April, 1852.

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machine, or Virginian 'cradle,' hitherto a stranger to our eyes, became in two days a familiar household utensil, for scores of them were paraded for purchase, 'from 25s. to 40s.' in front of stores and stalls, so that a stranger or an absent-minded person, who had not yet heard the gathering cry of 'Gold, gold!' might have imagined that a sudden and miraculous influx—a plague, in short—of babies had been poured upon the devoted city. The newspapers teemed with advertisements pointing the same way: 'Waterproof tents for the El Dorado'—'Quick-silver for amalgamating gold-soil'—'Superfine biscuits, packed in tins'—'Wines, ales, and spirits, ready for carriage'—'Spring-carts for the diggings'—single and double guns and pistols for self-protection'—'Conveyance to Ophir'—'Cradles, prospecting pans, galvanised iron buckets, &c.'

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looking turnpike road were simply journeying some hundred and fifty miles—the distance from London to Manchester—for the purpose of—digging gold!"

A few pages further on we have the picture reversed.—

"In my four days' journey across the Cordillera I met, as I calculate, about 300 men returning, disheartened and disgusted, towards the townships; many having sold for next to nothing the mining equipments, tents, carts, cradles, picks, spades, crows, and washing-dishes, which had probably cost them all they possessed in the world three weeks before. They had nothing left but tin pots, 'possum rugs, and a suit of seedy clothes. A few had gold with them,—no great things,' they said. Some had drank and gambled away, or had been robbed of their earnings. Mortified, half-starved and crest-fallen fellows, so able to work and so easily dispirited, were not the men for winter mining! Some looked so gaunt, savage, ragged, and reckless, that my thoughts turned involuntarily to my pistols as they drew near. They were returning to their deserted homes and families in a state of mind by no means likely to redound to domestic peace and comfort. A good many of this ebbing stream of would-be gold-miners were a sort of shy, embarrassed, repellent air, of which I could make nothing, until I found out that they were ticklish on the subject of a cant phrase with which it appeared they had been pelted by the villagers and upward passengers on the road. 'Have you sold your cradle?' was a verbal dagger in their bosoms!"

The effect on society for the time is thus described. In order to find space we must condense our author's account.—

"In New South Wales, at this moment, the civil power, physically considered, is civil impotence. The constabulary—land and water police—are throwing down their truncheons at the end of every month, and starting off by dozens to the diggings. One has only to compare the population now assembled at the mines with the amount of licence money collected to arrive at the conclusion that the impost is not effectually enforced. Nor do I believe it ever will be, until a strong military detachment—say half a battalion—shall be stationed at Bathurst, as a fulcrum for the authorities to work upon. On the night of the first arrival of the Commissioner at Ophir, the diggers amused themselves—just as a tribe of New Zealanders might have done under similar influences—by squibbing off some thousands of musket-shots. Intimidation could hardly have been intended; if so, they mistook their men very egregiously. One burly fellow, indeed, confiding in his superior strength and old habits of bullying, refused either to pay his licence or quit his ground. Mr. Hardy, a man of excellent temper and highly conciliatory manners, thought this opportunity a good one to assert his authority by other means than the soothing system. He jumped, therefore, into the hole where the recusant was working, and putting a pistol to his ear arrested him in the Queen's name, and the blusterer was quietly handcuffed and removed by the tipstaff. I was glad to hear subsequently that the officers had made some successful, as well as determined onslaughts upon notorious gangs of illicit diggers. In many cases the enemy escaped, but their baggage, in the shape of cradles, was captured, and these being immediately smashed, their means of future gold mining were cut off. * * If ever there was a pure democracy, it now exists at the Bathurst gold mines—pure as the most penniless possessor of nothing could wish—purer by far than any spouter of socialism, having anything to lose, ever truly desired; and infinitely too transcendently pure for the views of those who believe that human society, like a regiment, should be a graduated community. The present state of affairs will not last long. In another year or two three-fourths of the men now working on their own account will be the hired labourers of capitalists or companies, and the social equipoise will be again restored. At present, here are merchants and cabmen, magistrates and convicts, amateur gentlemen rocking the cradle merely to say they have done so, fashionable hair-dressers and tailors, cooks, coachmen, lawyers' clerks and their masters, colliers, cobblers, quarrymen, doctors of physic and music, aldermen, an A.D.C. on leave, scavengers, sailors, shorthand-writers, a real

live lord on his travels—all levelled by community of pursuit and of costume. The serge shirt, leathern belt, Californian hat, and woollen comforter, with the general absence of ablation and abrasion, leave the stranger continually in doubt as to which of the above classes he may be addressing.—'What luck, my good fellow?' said I to a rough unshorn, clay-slate complexioned figure, clad in a zebra-coloured Jersey, with beef boots up to his middle. 'What luck?'—'Why, aw!' replied my new friend, with a lip and a movement as if he were pulling up a supposititious gill, 'only tho-tho at prethent. Our claim was tolerably wemunewative owiginally, but it has detewio-wated tewibly since the wains set in!'—Diavolo! thought I, what euphuist in a rough busk have we here? I learnt afterwards that this gentleman is a member of the faculty, and was turning over more gold as a miner than he had ever done as a medico. I recognised many familiar faces without being able to put names to them, so much were their owners disguised. Some gave me a knowing smile in return for my inquiring looks; others favoured me with a wink. My perukier, Mr. R—, was doing well; he had served his time in California. My saddler, Mr. B—, looked half-starved. It was clear he had better have stuck to the pigskin—a thing, by the way, often easier said than done. The Sydney counter-skippers generally made but poor quarrymen; many of them longed, no doubt, to be measuring tape again, and, perhaps, would have long since taken measures for resuming their old and proper trade, had they not felt sure that the employers, whom they had deserted at a day's notice, would probably refuse to engage them again."

It is remarkable that the state of health of the diggers was exceedingly good, though they were exposed to much hardship and bad weather. The author attributes this fact to mental excitement, hard, open-air work, plain diet, and partly to the climate. In this respect the diggers were differently circumstanced from the Californian adventurers. The whole of the chapters relating to the diggers will be read with interest.

The great variety of the work we must illustrate by a few extracts on other subjects. Even in this age of railways the following passage will be new to most of our readers. It relates to what Colonel Mundy calls "an unpleasant subject,—a railway worked by white slave power."

"At 7 A.M. we landed on a rough pier of timber upon which the rail, or rather the wooden tram-way, abuts; and in the middle of the dreary little settlement, which consists of the Commissary quarters and a few huts, we found a couple of low trucks on four wheels, with two benches in each, and, standing near these not elegant vehicles, eight convicts, dressed in the grey and yellow garb of doubly dyed disgrace and crime; another, in grey unvariegated, was in attendance as head man of the gang. These were to be our teams. Dividing ourselves into two parties, Dr. and Mrs. —, and I, got into one, and two tolerably weighty gentlemen into the other. Upon this, the prisoners seized certain bars, crossing the front and back of the carriages, and, after pushing them with great toil up a considerable plane, reached the top of a long descent, when, getting up their steam, down they rattled at tremendous speed—tremendous, at least, to lady-like nerves—the chains round their ankles chinking and clanking as they trotted along; and as soon as the carriages in their headlong speed down the hill exceeded the possible speed of that slowest of all animals, man, at a word from their leader, the runners jumped upon the sides of the trucks in rather unpleasant proximity with the passengers, and away we all went, bondsmen and freemen, jolting and swaying in a manner that smacked somewhat too much of 'the d—l take the hindmost,' although a man sitting behind contrived, more or less, to lock a wheel with a wooden crow-bar when the descent became so rapid as to call for remonstrance. Accidents have not unfrequently occurred when travellers by this rail have encouraged, or not forbidden, the men to abandon the trucks to their own momentum down the hills; for there are several sharpish turns in the line, and the tram-way is of the

rudest construction. Occasionally, perhaps, these capsize have not been purely accidental when travellers obnoxious to the motive powers have fallen into their hands. One of the highest public officers of the colony—a gentleman popular with all classes, and whose personal qualities it would be impossible to estimate lightly!—met, as I was told, with a tremendous upset on this railway. Rolling, without much damage, into the ditch, he was picked up, 'terres atque rotundus,' by the 'canary birds,' who placed him upon his legs, and amid a thousand expressions of contrition, set to work to brush the dirt off his clothes; and so officious were they, that, on his first reference to his pockets, neither watch nor purse were to be found. Half-way we halted at a police-station,—not to take in water for the engines, but to grease the wheels and to breathe the men,—and then proceeded with renewed vigour. The distance from our starting-point in Norfolk Bay to Long Bay, an arm of Port Arthur, by the railway, may be five or six miles. It is sometimes performed in half-an-hour; but to-day, having a nervous passenger, the men did not put forth their best speed. The tram-way, alongside of which there is a bridle-road, lies through a forest-tract of the most splendid timber, wholly wild and uncleared, the largest trees being the blue-gum for which the island is famous,—so called, I suppose, because the leaf has much of the colour of the bloom on the Orleans plum. Our mode of travelling through this fine forest was not precisely such as to add to our enjoyment of the scene. Indeed, it jarred most distressingly on my feelings. Our poor beasts of burthen at the end of the traject seemed terribly jaded, running down with sweat, and I saw one of them continually trying to shift his irons from a galled spot on his ankle. Returning by this same route in the afternoon, we were requested by the head man to halt a few minutes for the men to get something to eat. The overseer told us that these men had breakfasted at four in the morning, at Norfolk Bay, had run up the trucks with half a ton of rations, to Long Bay, and had returned to Norfolk Bay for our party by half-past six. They had had nothing to eat since breakfast—exactly twelve hours."

The foregoing picture is painful enough; but there are more repulsive pictures still to be found in these volumes. Colonel Mundy mentions that the convicts engaged on the railway prefer it to other kinds of taskwork "when they are young and active enough to go the pace,"—chiefly because some passengers, in defiance of the rules, give them money to purchase tobacco. A good specimen of our author's vivacity may be afforded in his description of what he considers about the best sport in New South Wales—"shark fishing."

"If there is one luxury greater than another in a hot climate, one exercise more healthy than another, it is bathing. Until late in the year 1849 it might be enjoyed to perfection at Sydney. There is a bathing cottage at Government-house, there is a large hulk moored and fitted as a public bathing-house in Woolloomooloo Bay, and every villa near the harbour possesses a like convenience. A shady bank of the Domain called the Fig-tree is the favourite bathing-place of the populace. Although large sharks had more than once been caught far up the harbour, no accident was ever heard of, and bathers swam about the coves without fear and with impunity. It was in November of the year, I think, that a dead whale was floated by some accident within Port Jackson, and was picked up and 'tried out' by some speculating fishermen. A troop of sharks must have followed the dead fish, and, having disposed of his carcase, remained foraging near the shores round Sydney. One day a large Newfoundland dog, swimming for the amusement of his master, near the Battery, was seized by a shark, and only regained the shore to die. The newspapers warned bathers; but no caution was observed until, early in December, a poor man swimming near the Fig-tree was attacked by a huge shark so near the bathing-place that another person repeatedly struck the fish with a boat-hook, thereby forcing it to release his victim. The unfortunate man was so dreadfully torn that he bled to death a few minutes afterwards. A very few days later I saw a foolhardy

fellow swimming about in the very same place with a straw hat on his head and a cigar in his mouth! Soon after the destruction of the man in the Woolloomooloo Bay, some fishermen reported that a part of the dead whale having been carried by the tide into Botany Bay, a detachment of sharks had followed it there. An expedition against these tigers of the deep was organized while the desire of vengeance was still vivid, and I accepted an invitation to join it. * * Anchoring the boats in about thirty feet water, the first operation was the baiting of the spot—locally termed 'burley-ing'—with burnt fish, and with the eggs of sharks when any have been caught. Lines were then thrown in as far as possible from the boat, the hooks for sharks being baited at first with pieces of star-fish, and afterwards, when some of these had been caught, with huge junks of shark's flesh. The latter seemed peculiarly tempting to the sharks themselves. The huge pot-hook to which it was attached, together with a yard or two of dog-chain, were swallowed as an accompaniment too trifling to mention—much less to damp appetite. When one of the sportsmen feels a tug at his line, and judges by its energy that he has a shark for his customer, all other lines are, if possible, hauled aboard, in order that there may be no confusion and ravelling. If the fish be strong, heavy, and active, no little care is requisite to save your tackle from breakage and your quarry from escape. He who has hooked the fish holds on—like grim Death on his victim—and if you watch his face you will see powerful indications of excitement, mental and muscular. His teeth are set, his colour is heightened, the perspiration starts on his brow, something like an oath perhaps slips through his lips as the coil strained to the utmost cuts into the skin of his empurpled fingers. He invokes aid, and with his feet jammed against stretcher, thwart, or gunwale, gradually shortens his hold. Meanwhile the others, seizing lance and gaff-hook, 'stand by' to assist the overtasked line, as the monster, darting hither and thither in silvery lightnings beneath the translucent wave, is drawn nearer and nearer to the surface. 'My eyes, he's a whopper!' cries the excited young boatman.—'He's off!' shouts another, as the shark makes a desperate plunge under the boat, and the line, dragged through the hands of the holder, is again suddenly slackened.—'He's all right, never fear—belay your line a bit, Sir, and look here,' remarks the old fisherman.—And sure enough there was the huge fish clearly visible, about ten feet under the keel of the boat, and from stem to stern about the same length as herself.—'Now, Sir, lets have him up.' On the instant the line was *taut*, the shark shot upwards—his broad snout showing above the surface close to the boat. Then comes a scene of activity and animation indeed. The fish, executing a series of summersets and spinings, gets the line into a hundred twists and 'snarls,' and if once he succeed in getting it across his jaws above the chain links—adieu to both fish and tackle. But, in the midst of a shower bath splashed up by the broad tail of the shark, both lance and gaff are hard at work. He is speared through and through—his giant struggles throwing waves of bloody water over the gunwales of the little boat. The gaffs are hooked through his tough skin or within his jaws—for he has no gills to lay hold on. A shower of blows from axe, stretcher, or tiller falls on his devoted head, and if not considered too large, heavy, or dangerous, he is lugged manfully into the centre of the boat, and thrashing right and left with his tail to the last, is soon despatched. A smart blow a few inches above the snout is more instantly fatal than the deepest stab. * * Man has an innate horror of a shark, as he has of a snake; and he who has frequented tropical climates, felt the absolute necessity of bathing, had his diurnal plunge embittered by the haunting idea of the vicinity of one of these 'sea pests,' and occasionally been harrowed by accidents arising from their voracity—feels this antipathy with double force. There is, therefore, a species of delightful fury, a savage excitement experienced by the shark-hunter, that has no affinity with the philosophy of Old Isaac's gentle art. He revels in the animated indulgence of that cruelty which is inherent in the 'child of wrath,' and the stings of conscience are blunted by the conviction that it is an act of justice, of retribution, of duty, he is engaged in, not one of

wanton barbarity. * * Shark fishing is nearly the best sport to be had in New South Wales; and affords a wholesome stimulation to the torpid action of life in Sydney. The humane or utilitarian reader will be glad to hear that the shark is not utterly useless after death. The professional fishermen extract a considerable quantity of excellent oil from the liver; and the fins, cut off, cured and packed, become an article of trade with China—whose people, for reasons best known to themselves, delight in gelatinous food."

As a companion picture to the foregoing, we will find room for a kangaroo hunt.—

"The kangaroo, which was feeding in a patch of long grass, jumped up under our horses' feet, and at first going off looked very much like a red-deer hind. Its action was less smooth though equally swift; but no one could have guessed that it consisted only of a series of jumps, the fore-feet never touching the ground. A shrill tallyho from one of the finest riders I ever saw made all the dogs spring into the air. Two of them got away on pretty good terms with our quarry, and, while facing the hill at a pace considerably greater than an ordinary hunting gallop, I thought we should have had a 'whoop—whoop' in less than five minutes. After crossing a ridge and commencing the descent on the opposite side, however, the red-flyer showed us quite 'another pair of shoes,' and a pretty fast pair too. I never saw a stag in view go at all like our two-legged friend; and, in short, after a sharp burst of twelve or fourteen minutes, both dogs and men were fairly distanced. In about half that time I had lost my place by riding at full speed into the fork of a fallen tree concealed in long grass, a predicament out of which there is only one means of extrication, namely, retreat; for cavalry has no chance against a good abattis. The Australian gentlemen present rode with snaffle bridles pretty nearly at full speed, through, under, or over the forest trees, according to their position, standing or prostrate, the great art being, it should seem, to leave the horse as much as possible to his own guidance. On the whole, taking into consideration the hardness of the ground, the stump-holes, sun-cracks, and fissures caused by water, the stiffness of the underwood, and the frequency of the trees, living, dying, and dead, burnt and burning, the riding in a kangaroo hunt may be considered tolerably dangerous. It affords, in short, to English manhood that quantum of risk which seems to form the chief seasoning of the dish called sport. In a good run with fox-hounds your person, on a race-course your fame, are just sufficiently jeopardized to promote a pleasing degree of excitement. * * I think I perceive the reason why the animal always, if possible, takes a down-hill course when pursued. The hare, which, like the kangaroo, has very long hind legs, prefers running up hill, but she makes good use also of her fore-legs. At full speed the kangaroo's fore-legs, as I have said, never touch the ground, and therefore, in going down hill, he has more time to gather up his hinder limbs to repeat his tremendous spring than he could have in facing an ascent. I wish I had had time to measure the stroke of the 'red-flyer' we chased to-day when at his best pace. I am convinced it would have equalled the well-known stride of the great 'Eclipse.'"

We have quoted enough to show the various matter and general interest of these very agreeable volumes. They are handsomely got up,—and contain illustrations on stone which help to realize the author's description. There is a fanciful design on the covers to illustrate the not unhappily chosen title of 'Our Antipodes.'

Regal Rome: an Introduction to Roman History. By Francis W. Newman. Taylor & Co. The benefits conferred on our race by its great teachers are not confined to the discoveries which they themselves make, or the new views of truth which they propound. Over and above the positive addition to the stock of human knowledge, there are, the impulse communicated to the public mind, the spirit of inquiry awakened, and the eagerness aroused in kindred intellects to follow yet further investigations that have already been attended with success. Newton's

discoveries in natural philosophy, important as they are in themselves, have been even more so as stepping-stones to others. By studying his demonstrations, men have instinctively caught something of his spirit of modest caution, patient consideration, and rigorous reasoning—and, by carrying out his principles, they have arrived at results of which he had no conception. Similarly, the new light thrown upon Roman history by Niebuhr's researches is of service, not merely for the information which it conveys directly, but also for the indirect consequences to which it leads. Already that master has many followers, who, imbued with the same spirit, are on the same track, or engaged in applying the same principles of investigation to kindred subjects. It may be, that on more than one of his points Niebuhr is wrong,—as not a few of his disciples in Germany already believe: still, the beneficial influence which he has exerted on historical literature can never be lost.

As a mere means of checking the common proneness to lean too much on the authority of great names, Mr. Newman's 'Regal Rome' is likely to be useful. He admits that his dissent from some of Niebuhr's conclusions had great influence in inducing him to publish it. Whatever may be thought of the results at which he arrives, it is impossible not to admire the learning and ability with which the discussion is conducted. Niebuhr himself, had he been living, would have been delighted with the research indicated rather than displayed, even if he were unconvinced by the arguments employed. One of the chief points on which Mr. Newman differs from the great German historian is, as to the origin of the Etruscans. Niebuhr, Otfried Müller, and most modern scholars deny the opinion universally prevalent among the ancients as to their descent from the Lydians, and maintain that Italy or the Alpine border was their native home. Mr. Newman, on the contrary, restores the old notion,—many traces of which are found in classical authors.—

"The Etruscans, in all civilizing art, were exceedingly in advance of the other nations of Italy. They belong indeed to the era of Phœnicia and of Egypt, rather than of Greece, although in their later period they borrowed largely from the plastic skill of Corinth. Their tombs and their magnificent walls still testify to their luxury and industrial power. Their fleets commanded the seas, and their heavy-armed infantry were unmatched on the land, before Rome existed as a city. Their nobles were priests, as often in Asia Minor; the ecclesiastical system was ancient and very peculiar, and the use of letters familiar to them in very early times. Their alphabet was a modification of the Phœnician, and, what deserves remark, like all the people of western Asia, they wrote from right to left. Like the Egyptians, they loved to cover the inner walls of their tombs with painting, and besides, to stock them with valuable pottery and furniture, to such an extent, that the moderns, though knowing but a few words of their language, have recovered a surprising acquaintance with their daily life. 'The internal history of Etruria,' says Mr. Dennis, 'is written on the mighty walls of her cities and on other architectural monuments; on her roads, her sewers, her tunnels, but above all in her sepulchres. It is to be read on graven rocks, and on the painted walls of tombs. But its chief chronicles are inscribed on sarcophagi and cinerary urns, on vases and goblets, on mirrors and other articles in bronze, and a thousand *et cetera* of personal adornment, and of domestic and warlike furniture—all found within the tombs of a people long passed away.' We can have no doubt therefore of their high cultivation; and this gives zest to the question, whether it was developed independently on Italian soil, or imported from Asia. Their alphabet, written from right to left, immediately suggests a direct transmission from the East: and the same conclusion follows, the instant it is admitted that a place so near to the sea as Tarquinii is their mother city. That it was so, all antiquity believed, and the

very name is a strong attestation: for we have seen that Tarquinii is merely another pronunciation of Turchina. Again, if the Etruscans had been a continental people who came from the north into Italy, they could scarcely have been confined to so very narrow an area; nor could they, while leaving infinite memorials of themselves within that small compass, leave none at all anywhere else. This consideration seems in itself decisive, if we are left to internal arguments. Why then have so many able men in modern days refused to believe that the Etruscans came to Italy by sea? They have been incredulous that so numerous a population can have been transported in the small ships of the ancients. Yet why are they to be thought more numerous than the Greeks of Sicily, who undoubtedly came thither by long sea voyage? or even than the Greek colonists of Asia Minor and the neighbouring islands? It is not to be imagined that all the inhabitants of Etruria in the days of Tullus Hostilius were of pure Etruscan blood, or that all the Asiatic Etruscans arrived by a single trip. The Greek colonization of Sicily suffices to explain that of Etruria. We may conceive of a first fleet of Turchines or Etruscans, who founded the town of Tarquinii, and called it after their own name. Their success, reported to their home, would naturally in due time bring a second and a third colony, till the coast was studded with cities; but only the oldest city could take the name of the people. With the increase of their numbers and strength, they would gradually colonize into the interior, and by fortifying their towns, secure themselves against the rude natives; who in process of time were entirely subdued, and incorporated into a single people with them, though probably under political inferiority. Now in fact, such a view is in fundamental agreement with the almost universal belief of the ancients. From Herodotus downward, they reported Lydia to be the mother-country of the Etruscans; and though it is naturally impossible to prove such a fact, nothing is in evidence that should justly make it suspicious. Dionysius, alone of extant authors, rejected it among the ancients: first, because Xanthus, a valued historian of the Lydians, did not relate the colonization: secondly, because the language, religion, laws and manners of the Etruscans did not resemble those of the Lydians. But the closer we consider this negative proof, the less does its weight seem to be. Is the mere omission of Xanthus to weigh against the positive testimony of Herodotus? The latter distinctly assures us, that the Lydians believed the Etruscans to be their kinsmen, and to have swarmed from Lydia. Now, (it has been well observed) the inventive fancy in nations looks back into the past, not onwards into the future: they feign forefathers, but not children; so that this belief of the Lydians is a weighty circumstance. If the colonization of Etruria was a gradual process, having no definite chronology, it is not very wonderful that Xanthus omitted it.—Again, the Etruscans landed on Umbrian soil, and living in the midst of a more numerous Umbrian (or Umbro-Pelasgian) population, probably suffered a sensible change in their language. The Lydians likewise, in nine or ten centuries, had undergone great vicissitudes. After the Persian conquest their manners and character notoriously underwent a vast change; and by the admixture of Greeks, Mysians, Carians, Phrygians, Persians, their language also is certain to have been seriously affected. It is therefore not wonderful if in the age of Dionysius they were unintelligible to Etruscans;—which is all that we can receive from this historian's statement. After all, the customs of the Etruscans are conceded to be remarkably Lydian, or Asiatic, by those who deny the Asiatic migration. If the two objections raised by this author are set aside, we must surely abide by the old opinion that the Etruscans came from Lydia."

In contending for the Lydian descent of the Etruscans Mr. Newman does not stand alone. He is backed by the high authority of Dr. Prichard, among others; who concludes a careful review of the evidence left to us with this remark:—"Undoubtedly the hypothesis which accords best with the facts on evidence is, that the Tuscan, like the Punic or Phœnician colonists of Northern Africa, and the Phœcian

colonists in the South of Gaul, came from beyond seas, and settled on the coast of the Tyrrheni."—The possibility of such repeated emigration as Mr. Newman conjectures can hardly be consistently denied by those who, with Spalding, admit the foundation of Cumæ, in Campania, by a Greek colony as early as B.C. 1030, or, with Grote, that of Gades by the Phœnicians not later than B.C. 1000. His solution appears to be, at any rate, attended with fewer difficulties than any other that has been proposed. The radical distinctions of national character between the Etruscans and the Italian or Rhetian tribes—the vast superiority of the former in literature and in all the arts of civilized life—the Orientalism of their mythology and language—together with the similarity of their music to that of Lydia and Phrygia—are circumstances not easy to explain on any other hypothesis.

Perhaps few have read Niebuhr's first volume without some feeling of dissatisfaction, partly at the painful disruption of long-cherished associations, but partly also at the haze of indistinctness and confusion shed over the early history of Rome. It is not easy to decide at once what must be rejected as unworthy of credit and what may be reasonably believed. The mind is apt to be bewildered by the intricacy of the reasoning and the balancing of conflicting probabilities. There is no feeling of this sort produced by Mr. Newman's masterly work. Within a small compass he has managed to exhibit clearly what may be considered as firmly established, what is probable, and what is doubtful, in early Roman history. His account of the ancient tribes of Italy and of their language bears traces of profound erudition. Few can lay claim to such attainments as Mr. Newman, and still fewer have the magnanimity to make so little parade of their learning. One of the most remarkable peculiarities of his present production is, its interesting character. That he should produce a learned work was no more than might have been expected,—but the wonder is, how he has contrived to condense into a really readable volume the essence of elaborate discussions spread over a wide surface of literature. This is no doubt owing to the lucidity of his style,—together with his skillful allusions to present times, in which he acts upon a principle recommended by Dr. Arnold.

The Autobiography of William Jerdan. Vol. I. Hall, Virtue & Co.

Mr. Jerdan, the first volume of whose Autobiography is now before us, has been, as most of our readers know, a servant in the cause of literature for nearly half-a-century,—and, as we here find, his recollections of men and events go back to a period when persons now in their prime were unborn. Some of his earliest experiences lie among literary and other notabilities who have become in their degree historical—including Scott and Byron in the outset of their careers,—and they come down to the latest lion chronicled in literary gossip. During these fifty years past it has been the autobiographer's fortune to associate on terms of greater or less intimacy with persons—literary, political, artistic, and professional—of whom the world may be glad to know whatever yet remains to be told; and it seems to have been his habit to preserve notes, letters and papers of interest with a possible view to this sort of record. As editor of the *Sun* newspaper in its high Tory days—from 1812 to 1817,—and subsequently as editor of the *Literary Gazette* from 1817 down to 1850,—Mr. Jerdan has had opportunities for marking the growth of our literature, the changes in our manners, and the improvements which have taken place in the tone of political and general society during the first half of the nine-

teenth century. He has been in a position to collect the gossip, the anecdotes, the scandal of the time,—and to preserve such details of events and traits of character as lend a piquancy to French memoirs *pour servir à l'histoire*.

In the work so far as it has yet proceeded Mr. Jerdan has been sparing in dates and altogether careless of the order of time. Things of to-day are mixed up with things of the last generation in "most admired disorder." There is no sequence and but little connexion between chapter and chapter in the narrative:—and the most satisfactory course that we can adopt in introducing the work to the notice of our readers will be, to select from the store of recollections here garnered up such odds and ends as may interest or amuse them, without troubling ourselves to fit them together into a substantive story.

The stories here told of Dr. Wolcot—the notorious Peter Pindar—are current in literary circles, and one of them, we think, is in print:—but many of our readers may like to find them here reported.—

"Peter Pindar was a comical animal, and not easy to be over-reached, however clever he might be in the way of over-reaching; of which a notable instance is related when he 'took in' all the astute combination of London publishers. A meeting was convened (as I have heard described), at which Dr. Wolcot was to treat for the sale of his copyrights to this united body, which in those days acted in concert with regard to important new productions and the joint purchase of established publications. This was 'the Trade,' a name of wealth and might. The Doctor had previously been unwell, but the booksellers had received no intimation how extremely ill he was. They were almost shocked to negotiate with a person who had one foot, if not both, in the grave. Peter was pale and worn, and afflicted with a cough so dry and hollow that it went to the heart to hear it. It was of little consequence to him what bargain was struck; in his dying condition he would prefer a considerable sum down at once, to dispose of as he thought proper: on the other side an annuity was suggested, they hoped he would speedily recover, and enjoy it for many years to come in ease and independence. Peter had no idea of what possible value an annuity could be to him; but, to cut the business short, after a good deal of haggling, and a great deal more of fearful coughing, which threatened to choke him on the spot and put an end to the treaty, he consented to take an annual allowance more apportioned to his evanescent state than to the real worth of the wares he sold. The contract was engrossed and signed, and the forlorn recipient no sooner put it in his pocket, than he wiped the chalk off his face, dropt all practice of his hectic and killing cough, and in a lively manner wished his customers good bye, as he danced out of the room, laughing at the success with which he had gulled them. Tom Campbell used to say, he greatly admired Bonaparte because he had shot a bookseller (the heroic and unfortunate Palm): had he been here in the same ironical mood he must have worshipped Pindar. * * Of his negotiations with Government I can give an authentic account, which for the sake of all poets, I am sorry to remark, did not redound to the credit of the satirist. His writings had a wide range, and great popular effect; and his absurd pictures of the King tended to make nearly the whole country believe that His Majesty was little better than a simpleton or a fool. Some of these squibs annoyed the monarch, or at any rate his family and most attached and loyal servants; and when it pleased God to visit him with the sore affliction of wandering reason, his ministers felt a laudable anxiety to guard against any chance of vexation from the venomous pen of this modern Therites. I was interested enough to inquire into this matter, and the explanation I received from the most authentic source was as follows:—'All I can recollect of the point to which you refer is that the gentleman in question (P.P.) proposed through a friend to lend his literary assistance in support of the measures of Government, at the time referred to, with the expectation of some reward

for such services. He did nothing, and then claimed a remuneration for silence, and for not having continued those attacks which he had been in the habit of making. This claim was, of course, rejected, and he took his line accordingly, ridiculing and slandering as before."

Mr. Jerdan, it seems, made the acquaintance of Mr. Douglas Kinnaird, the friend of Byron, and one of the managers of Drury Lane in the early days of Kean, on the road from Paris,—when he heard from him a curious piece of intelligence, which he thus records.—

"With regard to Byron he informed me of a circumstance which more nearly affected me than I had ever dreamt of in my slight intercourse with that noble lord. It appeared that the remarks I published on his unworthy lines to Mrs. Charlemont (his lady's attendant) had given him mortal offence, and in the ebullition of his fury, he deemed it right, to demand satisfaction, and intrusted the challenge to be delivered to Mr. Kinnaird. Knowing his friend, that gentleman found that he could not find me during the whole day. Newspaper folks were difficult of access, and towards evening took occasion to appeal from Philip drunk to Philip sober, and to put it to his lordship whether it was not infinitely beneath his dignity to call out a paltry scribbler, who might, even, by some awkward chance, shoot him and rob the peerage and the poetic world of one of their greatest ornaments. This and more to a similar effect my informant jocularly told me, and insisted on my owing him a deep debt of gratitude for his prudent conduct, especially as Lord Byron was a certain shot! At any rate he had dissuaded the angry bard from his desperate purpose; and all that the public may have since gained from him or me, may possibly be attributable to the sensible advice of Mr. Kinnaird. He had kept the cartel and promised it to me as an autograph."

Of Mr. Kinnaird Coleridge used to tell an amusing story in which the author of 'Remorse' was concerned when that tragedy was offered to and accepted by the manager of old Drury.—

"Mr. Kinnaird had invited him (Coleridge) to Pall Mall, where he resided, to read the tragedy in question for his judgment thereon. The poet attended the manager, as in duty bound, and was shown into his boudoir, or dressing room, where he was assiduously making his toilet. Without interrupting the process of shaving, teeth-cleaning, nail-paring and scooping, &c., &c., he desired the poet to proceed with his reading, and the poet complied; his didactic tone and sonorous voice ceasing at times, in the hope, perhaps, that the pause might allow of a compliment or expression of admiration being administered. But the critic shaved, and made no sign; dressed his nails, and spoke not. Coleridge read on, and had got through an act or more, as he related the tale—and an excellent hand he was at embellishment in such cases—when his auditor suddenly stopped him, and pulling out a drawer full of papers from his dressing-glass, 'Now, my good friend, I have listened to enough of your nonsense; and, in return, I have to request your attention to a little two-act piece of mine, which I think will be a hit at Drury!' And Coleridge had to listen in turn; for it will not do for dramatists to displease managers; and so Mr. Kinnaird never knew the remainder of 'Remorse' till it was produced upon the boards; and Sheridan had his jest upon the cavern scene, where the percolating of the water is described—'Drip, drip, drip,' said the satirist; 'nothing but dripping.'"

The following anecdote of George the Third is not without its moral.—

"I was accompanied by Turnerelli, the sculptor, to whom His Majesty sat for his bust; touching which I may relate an anecdote, characteristic enough of the manner and astuteness of the sovereign. Sitting one morning, he abruptly asked, 'What's your name?'—'Turnerelli, Sir!' replied the artist, with a proper inclination of his head.—'Oh, ay, ay, so it is,' rejoined the monarch; 'Turnerelli, Turnerelli, eli, eli, that is, Turner, and the eli, eli, eli, to make the geese follow you.'"

The reporters' gallery of the House of Commons is famous for its "originals;"—and having been both reporter and newspaper editor in his

time, Mr. Jerdan has made himself familiar with the humours of the place and the class of men generally found there. His brief notes on two of these eccentricities we transfer to our columns. First, of Mark Supple.—

"Among my other coadjutors were Mr. Robinson, also educated for the Kirk, and a quiet man, Mr. Cooper, the author of a volume of poetry, which procured him the countenance of the beautiful Duchess of Devonshire; and Mark Supple, an Irish eccentric of the first water; he it was, who, waking out of an intoxicated doze, and seeing Mr. Abbot on the Treasury bench (the house being in committee), called out 'Master Speaker, as you seem to have nothing to do, I call upon you for a song if ye please.' The fierce indignation of the Chair rose hotly against this breach of privilege, and the Serjeant-at-Arms was sent up to take the offender into custody; but Supple, adroitly escaped by pointing out a peaceful quaker, sitting two or three seats below him, as the culprit, and the affair assumed so ludicrous an aspect, that it ended in the worthy broadbrim being turned out in spite of his protestations of innocence, and without having fees to pay."

We find a companion sketch in that of Mr. John Proby.—

"Proby had never been out of London, never in a boat, never on the back of a horse. To the end of bag-wigs he wore a bag; he was the last man that walked with a cane as long as himself, ultimately exchanged for an umbrella, which he was never seen without in wet weather or dry; yet he usually reported the whole debates in the Peers from memory, without a note, for the *Morning Chronicle*, and wrote two or three novels, depicting the social manners of the times! He was a strange feeder, and ruined himself in eating pastry at the confectioners' shops (for one of whose scores Taylor and I bailed him); he was always in a perspiration, whence George Colman christened him 'King Porus'; and he was always so punctual to a minute, that when he arrived in sight of the office window, the hurry used to be, 'There! Proby—it is half-past two,' and yet he never set his watch. If ever it came to right time I cannot tell; but if you asked him what o'clock it was, he would look at it, and calculate something in this sort:—'I am twenty-six minutes past seven—four, twenty-one from twelve, forty—it is just three minutes past three!' Poor, strange, and simple, yet curiously-informed Proby, his last domicile was the Lambeth parish workhouse, out of which he would come in its coarse grey garb, and call upon his friends as freely and unceremoniously as before, to the surprise of servants, who entertain 'an 'orrid' jealousy of paupers, and who could not comprehend why a person so clad was shown in. The last letter I had from him spoke smilingly of his having been chosen to teach the young children in the house their A B C, which conferred some extra accommodations upon him."

Mr. Proby's fate reminds us that almost the only subject on which Mr. Jerdan quits his gossiping chit-chat style is that of the adoption by young men of literature as a profession. To this topic he returns again and again. Early in his volume he writes.—

"I earnestly advise every enthusiastic thinker, every fair scholar, every ambitious author, every inspired poet, without independent fortune, to fortify themselves also with a something more worldly to do. A living in the Church is not uncongential with the pursuits of the thinker and scholar, the practice of medicine is not inconsistent with the labours of the author, and the chinking of fees in the law is almost in tuning with the harmony of the poet's verse. Let no man be bred to literature alone, for, as has been far too truly said of another occupation, it will not be bred to him. Fallacious hopes, bitter disappointments, uncertain rewards, vile impositions, and censure and slander from the oppressors are their lot, as sure as ever they put pen to paper for publication, or risk their peace of mind on the black, black sea of printer's ink. With a fortune to sustain, or a profession to stand by, it may still be bad enough; but without one or the other, it is as foolish as alchemy, as desperate as suicide."

A considerable part of the volume before us is occupied by appendices. These consist of

letters, notes and papers,—the most noticeable of which appears to be a fragment of a classical romance, in dramatic dialogue, by Thomas Hood, entitled 'Lamia.' It is very unequal in style and irregular in structure; but it contains quaint and beautiful lines, fanciful thoughts, and snatches of airy poetry. We give as an example of its flights and phantasies a description of the effects of the magic wine on which Lamia fed the passion of her mortal lover.—

Domus. Why, since I sipped it,
I've had such glorious pictures in my brains—
Such rich rare dreams!
Such blooms, and rosy bowers, and tumbling fountains,
With a score of moons shining at once upon me,—
I never saw such sparkling! [*Drinks.*]

Picus. Here's a vision!
Domus. The sky was always bright; or, if it gloom'd,
The very storms came on with scented waters,
And, if it snow'd, 'twas roses; claps of thunder
Seemed music, only louder; nay, in the end,
Died off in gentle ditties. Then, such birds!
And gold and silver chafers bob'd about;
And when there came a little gust of wind,
The very flowers took wing and chased the butterflies!
Picus. Egad, 'tis very sweet. I prithee, dearest Domus,
Let me have one small sup!

Domus. No! hear me out.
The hills seemed made of cloud, bridges of rainbows,
The earth like trodden smoke.
Nothing at all was heavy, gross, or human;
Mountains, with climbing cities on their backs,
Shifted about like castled elephants;
You might have launch'd the houses on the sea,
And seen them swim like galleys!
The stones I pitch'd! the ponds would barely sink—
I could have lifted them by tons! [*Drinks.*]
Picus. Dear Domus, let me paint too—dear, dear Domus.
Domus. Methought I was all air—Jove! I was fear'd,
I had not flesh enough to hold me down
From mounting up to the moon.

We should add, that in one of his chapters Mr. Jerdan tells once more the story of Bellingham and Mr. Percival,—and that he prints a plan of the scene of the murder in an appendix.

Lectures on the History of Moral Philosophy in England. By W. Whewell, D.D. J. W. Parker.

A Selection from the Nicomachean Ethics of Aristotle, containing a Delineation of the Moral Virtues. With Notes and an Introductory Discourse, by W. Fitzgerald, M.A. Dublin, Hodges & Smith.

BOTH these works will render good service to an important branch of speculative inquiry too frequently in this country regarded with unmerited disrepute. An appeal to the experience of every-day life is sufficient to demonstrate the utility of physical science, but the advantages resulting from abstract speculation are not so readily apparent to the practical English intellect. The labours of a Galileo or of a Faraday result in direct and almost immediate benefits of a tangible character; but reflection and discipline of thought are required to understand how those of a Plato or of a Kant are really conducive to human welfare. Dialogues on the immortality of the soul and critiques of pure reason may afford amusement to the leisure hours of a few solitary thinkers,—but it is difficult for the uneducated mind to see their connexion with the business of this work-a-day world.

From the very fact that the same great questions do for ever and for ever recur, and that researches of a character purely physical can yield no satisfactory responses to these questions, a powerful argument may be drawn for the systematic exercise of thought in the attempt to satisfy these deeper wants of human nature. Though suppressed or forgotten for a time, the speculative tendency of mind is like the current of the rivers that sometimes apparently lose themselves in the earth, but still continue to flow onward underground. Though unobserved by the eye of sense, the course and the influence of the stream may be traced and detected with perfect certainty by the eye of reason. Every advance in material wealth and

prosperity—every improvement in the moral and political condition of society—is but the expansion and development of the ideas of a few great solitary thinkers:—it is the flow of deep thought underneath producing its natural and fertilizing effect on the surface. We rejoice, then, to see speculative studies again asserting their claims on the attention of men of science.

The two works before us are both published with the same purpose in view—the refutation of the selfish system of morals taught by Paley and Bentham. Dr. Whewell is justly eminent as a writer on the history and philosophy of physical science; his present work will add to his reputation already increasing as a teacher and expounder in the more obscure and difficult paths of moral investigation. If we except some of the best works of Victor Cousin, these Lectures are perhaps of unrivalled clearness and general ability. Though we miss the collateral and discursive observations so delightfully interspersed throughout the dissertation of Sir James Mackintosh, Dr. Whewell's work is free from the obscurity and confusion which often vitiate or weaken the argumentative portions of that celebrated essay. We admire the moral tone of thought and deep erudition of Mackintosh,—but he was rather an eloquent declaimer on the views of preceding writers than a lucid expounder of his own. What the moral scheme of Mackintosh propounded in his essay really is, it would be very difficult to state clearly and concisely. He seems to make the associative principle of Hartley a means of arriving at the purely intellectual system of Clarke or Kant,—but whether moral obligation is an idea of the reason, and therefore immutable and eternal, or is contingent on association—that is, on education and circumstances,—and therefore variable and transient, Mackintosh nowhere clearly and consecutively explains, although his meaning is consistent enough to those readers who have other sources of information. With much of the eloquence and erudition of Mackintosh, Dr. Whewell has here given an intelligible sketch of the progress and vicissitudes of moral philosophy in England. He has combined the philosophic and the chronological methods of treating his subject with singular felicity. He commences with a popular but scientifically accurate statement of the two modes of deducing the rules of human action—from the consideration of consequences, or from an internal and intuitive principle. The two schemes of ethics thence derived may respectively be characterized as systems of *dependent* and *independent* morality; and to one or other of these all the great theories of moral philosophy may be referred. The Epicureans and the followers of Hobbes, Locke, Paley, and Bentham belong to the dependent or utilitarian school; the Platonists and the disciples of Cudworth, Clarke, Shaftesbury, and Butler to the independent or disinterested school. Having rendered this fundamental antithesis evident and definite, Dr. Whewell gives a brief statement of his own views, which are nearly coincident with those of Kant. After an interesting note on the casuistry of the Roman Catholic and early Protestant writers, he passes in review the biographies and doctrines of the principal English writers on morals from Perkins, in whose work casuistry first became identical with morality, to Bentham, the greatest of the authors who have attempted to identify morality with utility. It will be readily conceived that a vigorous and elegant writer would find ample scope for his powers on a theme which thus embraces subjects of both historical and argumentative interest:—and no one can read these Lectures without joining in our wish that the author may some day feel disposed to employ his leisure on

the composition of a similar course on the moral writers of France and Germany. In the writings of the Cartesians, and in those of Leibnitz, of Wolf, of the Sceptics and Idealists, and beyond all, in the system of Kant, he would find topics with which he is doubtless thoroughly familiar, and which perhaps no one could more pleasingly or more instructively explain than himself to an English academical audience.

The second of these works is valuable for the excellent notes appended to the Greek text, and which will be appreciated by classical scholars,—but chiefly, we think, for the admirable preliminary discourse intended as an introduction to the moral doctrines of the great Stagiritæ. In this discourse—one of the most satisfactory essays of the kind that we have ever met with—the editor makes a vigorous onslaught on the work of Paley, at present taught at our Universities. The weak parts of Paley's system are examined with a destructive criticism. We make an extract, which is highly suggestive. After stating that Aristotle never loses the moralist in the accompaniment, the writer proceeds:—

"The reality of a moral faculty in man is then assumed throughout by Aristotle, as the basis of his ethical system. He assumes its existence, as a matter of fact to which every man's consciousness can testify; and it seems worth observing, that the arguments by which the existence of such a faculty is commonly impugned are essentially *sceptical* arguments. They are precisely the same kind of arguments as those by which professed sceptics have endeavoured to show (or seem to show) that there is no such thing as a rational faculty. They are generally founded upon the gross insensibility to moral distinctions exhibited by uneducated children or savage nations; or instances of persons who, from various causes, have counted those things right which we deem wrong, or esteemed actions as praiseworthy which we regard with abhorrence. Were the point to be proved this, that there are no general maxims of morality inscribed by nature upon the mind from its earliest existence, I should not demur to the pertinency of such objections, any more than I should demur to a similar line of argument against the theory of innate maxims of speculative reason. When we are told of the absurdities, nay, self-contradictions, believed, or, at least professed by whole nations as certain truths; when we are reminded that children and uneducated peasants do not readily assent, at first hearing, to the very axioms of science; we are not apt to be greatly disconcerted by such poor cavils against the existence of human reason. We readily reply that such instances are nothing to the purpose: that to say that men believe absurdities to be true, proves, at any rate, that they have some notion of truth,—some source in their minds of that peculiar idea; that their mistakes or dulness of perception prove only that the mind has no general maxims imprinted on it from the first, but forms them gradually by a *generalizing process*, in which it is liable to be misled by passion and prejudice, and a thousand wrong associations; and that men seldom generalize farther than they are prompted or invited by necessity, interest, taste, or education. This, we say, is what such things prove, and no more. Now it is obvious to remark that a similar reply may be made to the similar objections against the reality of a moral faculty. Crimes, they tell us, have by some been considered virtues, and virtues crimes. Be it so. But then this proves, at any rate, that, however mistaken in the object, these men had the same sentiment of moral approbation and disapprobation as we have, which furnished them with the ideas of right and wrong, specifically distinct from those of prudent, useful, foolish, or pernicious; that the moral, like the rational faculty, needs to be educated; that unless its development be watched and regulated, it will be misled by wrong associations; this much (if it be worth *proving*) is, no doubt, proved by such instances, but no more. Indeed it is strange to see how this confusion, between an innate moral faculty and innate maxims of morality, has imposed upon some of the clearest thinkers. * * Is it not plain that this singularly

perspicacious writer [Paley] was labouring all along under the mistaken notion that, in showing that there are no innate general maxims of morality, he was disproving the existence of the moral faculty? and is it not equally plain that in this he fell into the same error as if he were to doubt the existence of human reason, because it is much to be questioned whether that same unprejudiced savage could have been made to understand that the angles at the base of an isosceles triangle are demonstrably equal to each other? That this was really the confusion in Paley's mind becomes more and more evident at every step."

Into anything resembling a discussion of the great problem so freshly and clearly stated in these works, and which is at the foundation of every ethical system, it is not our intention to enter. Are the terms "duty" and "interest," when philosophically analyzed and correctly understood, but different words for the same thing,—or do these terms correspond to ideas which are essentially and logically distinct? We believe that on the recognition of the distinct character and nature of the ideas attached to these potent words depends a large portion of the moral happiness of reflecting minds. The chief end of life is duty:—fulfil that, and happiness will follow as a beautiful proof that we have solved the life-problem correctly. But this tempting subject our readers will find ably treated in the two works which suggested these observations.

Fac-simile of the Illustrated Arctic News, published on board H.M.S. Resolute, Captain H. T. Austin, in search of the Expedition under Sir John Franklin. Edited by Lieut. Osborn and Mr. M'Dougall. Ackermann.

THIS is a literary and artistic curiosity; and we are able to state that it is what it professes to be, a faithful fac-simile of the original. It was a happy idea to make the type and printing press taken out by Captain Austin's Expedition for the purpose of printing the balloon messages, instrumental in cheering the gloom of the long Arctic winter,—and it speaks well for the Expedition generally that they had light hearts to indite and read such matters as are contained in their 'Illustrated News,' under the depressing circumstances in which they were placed. There are few more pleasing psychological facts than the power of a healthy mind to adapt itself and rise superior to adverse conditions. Severed from social and domestic ties, and from civilization itself, our Arctic voyagers year after year cheerfully submit to hardships and privations which must be appalling to hearts even a degree less stout than their own,—and constantly alive to the importance of activity, they display great ingenuity in rendering all around them available in promoting their happiness.

The scheme of an Arctic Journal is not new. In Captain Parry's Expedition to Melville Island, a weekly periodical called the 'North Georgian Gazette; or, Winter Chronicle,' was established. It was edited by the present Col. Sabine,—who accompanied the Expedition in the capacity of Astronomer; and it had a happy influence on the minds of the ice-bound adventurers. The idea of providing amusement for ships' crews is, indeed, very ancient. In the log of a voyage to the East Indies in 1607, it is recorded that Shakespeare's tragedies were occasionally acted "to keep the people from idleness and unlawful games."

The present journal is superior to its Arctic predecessor,—which was confined to papers alone. The illustrations here are not only excellently illustrative of the articles, but they are executed in a manner that would not discredit the London namesake of the journal. As we

cannot give a specimen of these,—we must confine our extracts to the following bits.—

"*State of the Sun.*—It is our sad and painful duty to announce to our readers the increasing infirmities of the Arctic Sun. His state for some days past has been so low as to render him incapable of reaching the summit of Griffith's Island, and the time devoted to daily exercise is gradually diminishing. There are some who are of opinion that he cannot linger beyond the second week of the ensuing month. Alas, we remember him a short time since the light of the season, the brightest luminary of the Arctic world,—the observed of all observers, and his endurance so great as to be able to dispense with rest for months."

"*Fatal Accident.*—On Monday last Benjamin Balloon literally inflated himself from a cask containing hydro-gin,—he became light-headed in consequence, and falling into a current of air soon disappeared from the sight of the astonished spectators. He is supposed to have on his person papers to a great amount. Active steps will be taken for their recovery, they being for the most part Drafts at Sight."

Here is one of the party's songs of the North, entitled, 'Song of the Sledge,' set to the air of 'I'm afloat.'—

We're away, we're away, on the bleak frozen sea,
When glory's ahead, none so fearless as we,
Danger's our birthright, we've scorn'd it before,
When friends need our help, we'll dare it the more;
No home but our tent, our bed the cold snow,
Is not heaven above us wherever we go—
A fig for all hardship, we'll strive all the more;
Across the wide floe, and along the lone shore,
Our shipmates' last cheer bore the sound of success,
Our efforts the prayers of the mourner will bless.
Slip out, my brave hearts, who so dauntless as we?
We're away, we're away on the bleak frozen sea.
Hark! "save, or we perish," is borne on the gale,
When such is their need is there one that would fail?
No, shoulder to shoulder we'll search the dark west;
And smile at all toil, and ask not for rest;
Till we grasp by the hand our countrymen dear,
And o'er the soul that is sped drop a sailor's sad tear.
Yes, the lee it may rend, the snowstorm may rage,
We seamen with both a struggle can wage.
Our duty says onward, and onward we'll go,
And abide his behest for weal or for woe.

If these literary blossoms be appraised with reference to the snows from whence they sprang and the dreary lights amid which they grew, it may be fairly allowed that their forms and colours do great credit at once to the smartness and to the dispositions of a body of Arctic travellers.

New Varieties of Gold and Silver Coins, Counterfeit Coins, and Bullion. By J. B. Eckfeldt and W. E. Dubois, Assayers of the Mint of the United States. New York, Putnam.

THIS book is another addition to what may be called the Mint literature of this golden age; and certainly, if any parties are entitled to a hearing on such a subject, audience should be given to the assayers of the United States Mint. We cannot say, however, that the authors of the book before us add much to what was previously known of the questions of which they treat. In the United States the publication will be of use probably, as giving the Mint valuation of a great variety of coins in circulation in different parts of that country. The information about California and its metallic riches is very scanty, and not well arranged. Still, there are odd bits of detail here and there which are worth remembering; and three of these we have selected.

The first relates to the degree of fineness of the Californian gold, and to the rapid deterioration which has taken place in the samples received from that country.—

"As it respects any characteristic difference in the fineness of the gold of different locations (a very important inquiry), we have to say, that having tried samples from various sections of the gold region, selected and marked with that view, we are unable to find any such difference. As a general rule, the flat spangles of the rivers are better than the average

of other grains, perhaps as much as one per cent.; while the large lumps appear to be higher, generally, than either,—not invariably, because some lots of such lumps came out unexpectedly low. The extreme boundaries of fineness of all California gold, so far, are 714 to 957; but these are so wide of the customary limits, that dealers need not fear the one, nor hope for the other. The usual range is from 860 to 900. There is, however, a variety of peculiar grain, first observed here in June, 1850, which runs from 825 to 855,—the alloy being, as in the other case, all silver, or nearly so. These figures refer, of course, to the gold after melting. In that operation there is a loss, which seems to grow each year more variable and uncertain, though progressively on the increase. In our former publication, this loss was averaged at $2\frac{1}{2}$ per cent., 'owing mainly to the presence of the oxide of iron, which covers and penetrates every grain.' It was also stated, that 'if the gold grains should be dampened, or saturated with water, as is frequently their condition, on opening at the mint, the loss in melting may reach 4 per cent.' But the character of the gold in market, for some time past, is for the most part materially changed; that is, it contains more dirt and black sand. The amount of these foreign substances is well indicated in a tabular statement found in the *Alta Californian*, a daily paper of San Francisco, of March 4, 1851, containing the actual results of meltings at the United States Assay Office of California, by which it appears that they find a variation of loss from 2 to 11 per cent.,—the average being about 6 per cent. This corresponds with the experience of the mint. Amalgamated gold loses 5 to 7 per cent., averaging the same as the grains. The average value of the gold in grains or amalgam, as indicated by a recent estimate, is \$17.25 per oz.: the range being from \$16.25 to \$18.25. The allowance for silver parted, when a sufficient quantity of gold is presented in one item, say 50 to 80 oz., according to quality, makes an increase of value of six or eight cents per ounce."

The next extract tells us something of the manufacture carried on at San Francisco of monster lumps of the precious metal. Nothing in this world seems to be safe from mendacious imitation.—

"The manufacture of mammoth lumps has been carried on to some extent in California, and apparently for different purposes. At first, the genuine California gold, being taken fluid from the melting-pot, was ingeniously mingled with broken bits of quartz, producing a specimen which at once astonished the beholder, and commanded an extra price. But this was legerdemain of the golden age. They have since found a method of imposing upon traders with a base mixture, about half gold, the rest silver and copper; which, being cast out amongst stones, and afterwards pickled, certainly presents quite a native appearance, very likely to deceive. Several such have been offered at the mint. They can always be detected, however, by one of the surfaces (the bottom one) showing marks of previous fusion. A little cutting, also, soon betrays the hardness and redness."

In the following passage we learn something of the expedients and the tricks which have characterized the early commerce of the mines. Applying dry measure to gold and silver, and talking about a "pint" of gold grains or gold dust, has quite an air of comedy about it.—

"Gold is not measured by the pint, at least out of California; yet it may be interesting to know, that a dry-measure pint of California grains is found to weigh from 141 to 143½ ounces; value about \$2,560. The average specific gravity is consequently 9.61; so that it occupies about twice as much bulk, in that form, as when melted and cast into bars. A pint of African dust was found to weigh 148 ounces. The advantage of having gold grains or dust cast into bars, as a preparative for exportation, is perhaps overrated. True, it has rather an insufficient outfit, if packed in paper, leather, muslin, Seidlitz-boxes, or porter-bottles, as it came at first from San Francisco. A good tin box, well soldered, will hold fast and keep dry; and the mint charges nothing for melting. This is the most general kind of packing now used; but the tin case, if large, requires to be inclosed in a

wooden box, and after that there is need of a vigilant watch and care. A most daring theft was lately committed, somewhere on the route, by boring through box and case, and about \$9,000 worth was abstracted. A keg, 13½ inches high, including the chine, and with a diameter of 10 inches at the head and 11½ at the bilge (outside measures), is a convenient size for \$2,000 in silver coin, or \$50,000 in gold coin. A keg whose measurements are 19, 11, 13, as above, is a proper size for \$5,000 in silver coin. A rectangular box, measuring inside 10 by 8 inches by 5 in depth, is the size used at the mint for \$1,000 in silver coin. This allows the coin to be thrown in promiscuously; if piled, at least one-third more can be put in. Such a box would hold \$36,000 in gold coin, laid in order; or \$27,000 in disorder."

We ought to say, that as an appendix to the contents proper of the book, a sensible tract by Mr. Dubois on the collection of Ancient and Foreign Coins at the United States Mint is reprinted.

OUR LIBRARY TABLE.

The Writings of Douglas Jerrold. Collected Edition. Vol. III.—The new volume of Mr. Jerrold's writings contains some of his most popular and remarkable pieces. The 'Curtain Lectures,' as suffered by the late Job Caudle, and 'The Story of a Feather' appeared originally in *Punch*,—and they have since been repeatedly reprinted, the former in several editions. With the deep and penetrating wisdom embodied in the latter those of our readers should now make acquaintance who have hitherto failed to do so.—The thousands of readers who have profited by the lectures of Mrs. Caudle may be glad to learn Mr. Jerrold's characteristic account of the manner in which that household oracle first addressed herself to his own mind.—"It was a thick, black wintry afternoon, when the writer stopt in the front of the playground of a suburban school. The ground swarmed with boys full of the Saturday's holiday. The earth seemed roofed with the oldest lead; and the wind came, sharp as Shyllock's knife, from the Minories. But those happy boys ran and jumped, and hopped and shouted, and—unconscious men in miniature!—in their own world of frolic, had no thought of the full-length men they would some day become; drawn out into grave citizenship; formal, respectable, responsible. To them the sky was of any or all colours; and for that keen east-wind—if it was called the east-wind—cutting the shoulder-blades of old, old men of forty—they in their immortality of boyhood had the redder faces, and the nimble blood for it. And the writer, looking dreamily into that play-ground, still mused on the robust jollity of those little fellows, to whom the tax-gatherer was as yet a rarer animal than baby hippopotamus. Heroic boyhood, so ignorant of the future in the knowing enjoyment of the present! And the writer, still dreaming and musing, and still following no distinct line of thought, there struck upon him, like notes of sudden household music, these words—CURTAIN LECTURES. One moment there was no living object save those racing, shouting boys; and the next, as though a white dove had alighted on the pen-hand of the writer, there was—MRS. CAUDLE. Ladies of the jury, are there not then some subjects of letters that mysteriously assert an effect without any discoverable cause? Otherwise, wherefore should the thought of CURTAIN LECTURES grow from a school-ground—wherefore, among a crowd of holiday schoolboys should appear MRS. CAUDLE? For the LECTURES themselves, it is feared they must be given up as a farcical desecration of a solemn time-honoured privilege; it may be, exercised once in a lifetime,—and that once having the effect of a hundred repetitions: as Job lectured his wife. And Job's wife, a certain Mohammedan writer delivers, having committed a fault in her love to her husband, he swore that on his recovery he would deal her a hundred stripes. Job got well, and his heart was touched and taught by the tenderness to keep his vow, and still to chastise his helpmate; for he smote her once with a palm-branch having a hundred leaves."—To the 'Curtain Lectures' and the 'Story of a Feather' Mr. Jerrold

has added a very beautiful and characteristic "tale of fairy" entitled 'The Sick Giant and the Doctor Dwarf.'

The Lily of St. Paul's: a Romance of Old London. By the Author of 'Trevethlan.' 3 vols.—In cast of incident and selection of character 'The Lily of St. Paul's' is such a romance as the author of 'London in the Olden Time' might have planned. But whereas she would have written it in a stiffer, quainter, more enriched, and more characteristic style, befitting one so deeply versed in curious antiquarian lore,—the author of 'Trevethlan' does not rise in this romance to the level of the author of 'Whitefriars.' There is a certain flimsiness in his ware: the pathos is superficial—the brightness is tinsel-glitter. Those who are not rich in reality are apt to escape into the Past,—by way of making picturesque costumes and historical events do what their creative powers cannot accomplish. But one *Micah Balwhidder*, or *Micawber*, or *Mrs. O'Dowd*, is worth any assortment of old clothes and armour—any assemblage of phantom *Fitz-Plantagenets* or *De Montaignes*:—and a third-class *Cagliostro*, who, professing to call up "the mighty dead," succeeds merely in exhibiting tolerable *ombres chinoises* must prepare now-a-days to be deserted for the first "Unprotected Female" or *Mrs. Baker* having a pet whom the comic periodicals bring into the lists.—The time of this novel is the year 1377. The persons are, an old blind bead-maker, and his beautiful daughter yclept "the Lily,"—who is pursued, first, by a licentious young noble of the court, and secondly by a mysterious friar, who rescues her only to enmesh her in his own net,—an honest lover for the same Lily, whom she loves again, and her young brother, who gets involved in city riotings, thus enabling her persecutors to appeal to her by the argument of terror. Add to these a group of mercenary abductors, one of whom has compunctious visitings, and another has a helpful gipsy daughter who takes part in protecting the Lily,—and lastly, a parade of historical characters headed by Wycliffe. Then, for "scenery," our romancer has brought into play a city edition of the labyrinths built at Woodstock for the concealment of *Fair Rosamond*,—showing us a mysterious tower inclosing a mysterious chamber called Diana's Chamber, the original of which may be seen in Sir Walter Scott's well-known romance. Enough, we think, has been said to direct those who love such entertainments to 'The Lily of St. Paul's,' and to register our opinion of its intrinsic value as a work of fiction.

Tales and Ballads. By James Telfer.—When the literature of peasant and manufacturing humble life shall come to be collected — (and the task is one well worth the undertaking) — a mention of Mr. Telfer will be indispensable to complete the list of those rural authors who have "flowered on the Border." He belongs, it appears, to *Dandie Dinmont's* country,—and is under the patronage of the Duke of Northumberland;—and he has given us a miscellany of prose and verse which in days when such collections were less plentiful would have needed no protection, gentle or simple.—The larger part of Mr. Telfer's volume is occupied by 'Barbara Gray,'—a reprint, with some revision, of a story published seventeen years since. The mistakes of taste in both prose and verse which could be pointed out are not so much Mr. Telfer's own as generic to his class, and to be explained by the circumstances of his authorship. Burns himself was not clear of second-hand allusions to classic heroes and heroines, or of inflated epithets even when the theme was love-making "among the rigs o' barley." The only peasant authors that we recollect almost if not altogether clear of occasional Della Cruscanism were those remarkable Scottish worthies, John and Alexander Bethune and our own hapless John Clare.

Zingra, the Gipsy. By Annette Marie Maillard.—This novel forms an original volume in Mr. Routledge's 'Railway Library';—and, considering that it there figures among tales by Cooper, Miss Austen, Mrs. Crowe, and Mr. Hawthorne,—must be characterized as figuring pitifully rather than pleasantly. Its place is that old library of fiction which contains such romances as 'The Abbess of

Valtierra, 'The Cottage on the Cliff,' 'The Farmer of Inglewood Forest,' &c.

Catharine Sinclair; or, the Adventures of a Domestic in Search of a Good Mistress. By a Servant of Servants.—This reprint of an American book, which was written, its authoress, Mrs. Little, tells us, as a sort of counterblast to Mr. Mayhew's 'Greatest Plague of Life,' is not much to our taste. Catharine Sinclair, though a paragon of a domestic, is not only a lecturer, but, sometimes, also a hectorer,—while the mistresses on whom successively she sharpens her virtues, till they reach the highest temper and finish, are such as are yielded not by America, we hope and trust, or by any other land, save the land of novel-writers and tract-spinners. The preface says that the story is well-intentioned;—but, that saying does not always ensure doing well, we apprehend, be easily perceived by any English servant or master who takes the pains to read the tale in search of something applicable to life as it is, and descriptive of men and women as they act in reality.

The Brand of Dominic; or, Inquisition at Rome Supreme and Universal. By the Rev. W. H. Rule.—This little book has a title that does it some injustice. 'The Brand of Dominic' is a designation which would lead most readers into the mistake of classing its author with the fanatics whom recent events have called forth in such plenty for the defence of "our altars and our homes" against papal aggression. In reality, there is a sobriety, as well as an earnestness, in his volume that suggests the presence of an historical faculty. Every page, too, shows reading,—and we have no reason to doubt Mr. Rule's word when he says that he has never made a statement without first examining the original authority for it. But what a frightful section of history it is—whether we follow the inquisition in the cities of Italy, France, Spain, Portugal, Hindistan or South America! Everywhere it produced the same class of results, varied only by national characteristics,—debasing the moral sense, destroying the intellect, inflaming evil passions, and producing a state of low contented selfishness combined with gross hypocrisy and servility. The tale is one that needs no heightening; and when told with calmness, sobriety, and good sense, the facts left to make their own impression and to convey their own morals—it cannot be told too often.

The Sailor's Guide; or, Short and Easy Rules for Vessels in Revolving Storms. By William Radcliff Birt.—This sheet, which is sold at the low price of 1d., is so admirably executed, and so important,—that we hope every sailor may by its means be made familiar with the method of avoiding the whirling storms against which it is intended to provide.

The Illustrated Exhibitor and Magazine of Art.—All these illustrated works have their use:—they tend to educate the eye—to create a sympathy for Art even in its highest manifestation, and an appreciation of it when employed in the adornment of the humblest article of social necessity or use. Among the several claimants for honours and recommendation, few have better pretensions than the 'Illustrated Exhibitor,'—which offers 200 small folio pages and 100 illustrations for half-a-crown. Some of the engravings are excellent,—all are illustrative.

LIST OF NEW BOOKS.

Adams's Thoughts on Policy of Retaliation, post 8vo. 2s. 6d. bds.
Abu's Second French Course, edit. by Hall, 18mo. 1s. 6d. cl.
Ahrens's (Dr.) Elementary Greek Reader, 18mo. 12mo. 3s.
Apple Dumpling (The), and other Stories, 32. 6d. cl.
Arnold's (T. K.) Eclogues Ovidianæ, 8th edit. 12mo. 2s. 6d. cl.
Bastow's (Rev. J. A.) Biblical Dictionary, Vol. 2, post 8vo. 7s. 6d. cl.
Bennett's (C.) Woman and her Duties, royal 12mo. 2s. 6d. cl.
Bernays's (A.) German Phrase Book, 32. 3s. cl.
Begg's (J. D.D.) Handbook of Popery, 6s. 8vo. 2s. 6d. cl.
Bloomfield's (Dr.) Lectures, 1852, 'The Millennium Kingdom,' 2s. cl.
Brainerd's (D.) Life, by Edwards, with Preface, 6s. 8vo. 2s. 6d. cl.
Burdett's (Rev. G.) Village Sermons, new edit. 12mo. 3s. cl.
Bushman's (Dr.) Homoeopathy and the Homoeopaths, 12mo. 3s. cl.
Charles's (Rev. T.) Life, by Morgan, 3rd edit. 32mo. 1s. 6d. cl.
Cicero's Oration Major and Lælius, English Notes, by White, 3s. 6d. cl.
Confessions of an Ecclesiastical, 3 vols. post 8vo. 31s. 6d. cl.
Cornwall's (Rev. E.) Footsteps to Glory, royal 12mo. 2s. 6d. cl.
Dill's (Rev. E. M.) The Mystery Solved, 3s. 8vo. 2s. 6d. cl.
Edwards's (J. M.A.) Figures of Euclid, 5th edit. 6s. 8vo. 3s. cl.
Family Herald, Vol. 2, 4to. 7s. 6d. cl.
Female Jesuit (The), by Mrs. Luke, new edit. post 8vo. 7s. 6d. cl.
Fenwick De Porquet's German Treasor, 12mo. 3s. 6d. cl.
Frecks and Follies of Fableland, 8vo. 3s. cl.
Golewin's Japan and the Japanese, new edit. 2 vols. post 8vo. 15s.
Goizot's (Madame) Moral Tales, trans. 6s. 8vo. 3s. 6d. cl.
Handbook of Psalm Tunes and Chants, in Four Parts, oblong. 1s.
Handel's Oratorio, 'Solomon,' in Vocal Score, by Novello, 7s. 6d.

Holden's (Rev. H. A.) Foliorum Centuriam, post 8vo. 7s. 6d. cl.
Home Lesson Books, The Home Primer, 12mo. 1s.
Houssier's Thirty-Five Years in the East, 8vo. 12s. 6d. cl.
Israel Hartman, a Biography, trans. by Mrs. Thompson, 2d. ed. cl.
James's The Christian Professor Addressed, 8th edit. 6s. 8vo. 4s. cl.
Jeffrey's (A.) The Course of Faith, 6s. 8vo. 4s. 6d. cl.
Jordan's (W.) Autobiography, Vol. 1, post 8vo. 5s. cl.
Journal (A) kept during a Summer Tour, Part 2, 6s. 8vo. 2s. 6d. cl.
Jeffrey's (Lord) Life, by Lord Cockburn, 2nd edit. 3 vols. 12s. 6d. cl.
Kiersey's Romanism, 4th edit. 6s. 8vo. 2s. 6d. cl.
Levi's Commercial Law, Vol. 2, Part 2, 4to. 12s. 6d. 3s. cl.
McGaughey's Lectures on Natural Philosophy, 2 vols. 8vo. 10s. cl.
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Murray's (H. K.) Reviews of a Bachelor, 6s. 8vo. 2s. 6d. cl.
Mary Queen of Scots, Letters of, by Labanoff, Vol. 5, 8vo. 6s. cl.
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Plato's 'Republic,' trans. by Davies and Vaughan, post 8vo. 7s. 6d.
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Rock's (D. D.) Church of Our Fathers, Vol. 3, Part 1, 5s. 12s. cl.
Royal Calendar, 1852, April, 12mo. 5s. bd.
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Williams (J. M.D.) On Insanity, its Causes, &c. 2nd edit. 10s. 6d. cl.
Wood's (Dr.) Remarks on the Plea of Insanity, 2nd edit. 5s. 3s. cl.

LUDWIG TIECK'S 'SOMMERNACHT.'

To minds capable of enjoying the matured productions of Genius, and desirous of tracing back the paths of its development to their original sources,—few things can be more delightful than to have suddenly brought before them one of those earlier efforts which open up an insight into the dawning time of an author whom we have since learned to revere and love.—Such an enjoyment has been provided for us by Edward Bulwer,—well known through his 'Novellenbuch,' as well as by his edition of 'Novalis,'—who has published in the 'Rheinische Taschenbuch für 1852' Ludwig Tieck's earliest poetical attempt, entitled 'Die Sommernacht.'

During the year 1847 Bulwer enjoyed the privilege of being frequently with Tieck; and their conversations evoking the memories of youthful days, his aged host was led, against his wont, to refer to and communicate some of his earliest poems. Bulwer informs us—and it is worthy of note—that already in those early attempts the two poetic elements that characterize Tieck's subsequent works, and have won for him the love and esteem of his fellow men, were prominent:—the inexhaustible and child-like love of Nature which found its most popular expression in the fairy tales of his 'Phantasus,'—and the deep melancholy, almost bordering on despondency, so forcibly expressed in 'Lovell.'

It is also remarkable—and very interesting,—that the youthful aspirant (then barely sixteen years of age) should have taken his first poetic draught at the same fountain from which he has drunk all his days,—that he should have chosen as the earliest theme of his muse that which never ceased to occupy his manhood—and now in old age cheers his sick chamber,—Shakespeare. Some of Tieck's freshest laurels are those which he won by his translations into German of the great English Bard.

The early production in question, 'Die Sommernacht,' is a dramatic Apotheosis of Shakespeare:—and the plot of the charming little poem runs as follows.—Shakespeare, as yet in boyhood, is seen emerging from a thick forest into an open glade. The shades of evening are falling; and the boy, wearied with his search after blackberries, resolves to rest there till the moon shall rise and light him on his homeward way. He lies down on the soft green sward,—a strain of low distant music is heard,—and sleep steals over the wearied senses of the boy.—Puck issues from the wood,—watches the last rays of the departing sun,—and hailing twilight as his own appropriate time of action, revolves what prank he may play the earth-worn wanderer. This, however, is the spot which Oberon has appointed for rendezvous,—and Puck summons the fairies in a graceful invocation. They troop together, singing.—Titania and Oberon enter, ushered by strains of fairy music. At their Queen's command, her attendants weave the fairy ring:—and then, their mistress bids them sing her a gentle lullaby. But, despite the magic strain, sleep will not seal the closed lids of the Fairy Queen. Some mortal must be near! "A mortal!" cries Oberon, in wrath. "Who dare be so rash?" exclaims Puck. Then, the

latter demands permission to punish all intruders,—basing his claim on his peculiar skill in teasing mortals. Meanwhile, Titania has caught sight of the lovely boy,—the moonlight resting on his sweet face. Some sunny dream must be playing with his spirit,—by the smile that lights his features. Overcome with admiration, Titania conjures Oberon, by the memory of the happy feast held yesternight in honour of their reconciliation, not to let the first royal act of their re-united sway be one of punishment. This boy is beautiful as those of Fairy-land;—why should they injure him? Sweeter and worthier it is to use such power as theirs in conferring blessings. She prays her lord to bless the youth with gifts instead of punishing. Oberon reminds her of the laws of their realm,—and how mortals become amenable to these when they dare approach the Fairies. Titania persists:—and Oberon, relenting, asks what gifts she would bestow upon the stranger? "Not the wealth that meaner souls desire,"—replies Titania,—and not risking for a moment a retraction of the half-won consent, she sends out her attendants to gather fragrant violets, sweet thyme, forget-me-not, and lilies bathed in light,—the choicest opening flowers that have not yet gazed upon the sun,—that by their virtue she may endow the stranger. Not to be behind in generosity, Oberon despatches Puck northward to a waterfall by whose brink he will find a host of flowers blooming on the moss-clad rock. These he is to gather,—then, hie eastward across the sea to a distant mountain chain, and there from the deep bosom of a dark pine-wood to fetch a snow-white flowret, so filled to the brim with long distilled dew, that the ruby at its heart reflects itself around, making the pale petals rose red.

Ere long the airy messengers return; Puck foremost,—the Fairies hastening in after him. The charms are ready:—and the act of endowing the youthful bard commences. Titania apostrophizes him first:—

Titania. I o'er thy head strew many-coloured flowers;
The violet's odour round thy hair shall float
And golden visions o'er thy fancy shed.
Oh! sing as mortal ne'er before thee sang,
Nor mortal after thee shall sing again!

With joyfulest emotions I inspire
Thy breast. Pour out, ye many-coloured flowers,
Your virtue! Fancy, kindle in his mind
Thy brightest, purest, flame,—such as till now
Within the breast of man ne'er burned. Become
A greater Bard than foregone ages saw,
Whose eminence by no successor shall
Be reached! With ever-growing rapture view
Sole glorious rising and the golden Eve!
Oft through the grove's green solitudes, alone,
By moonlight stray. Thy heart shall thrill with joy
When Spring's young verdure bursts the tawny rind.
Be great, and live unconscious of thy greatness,
Be mild, and never let o'er-reaching pride
Thy bosom swell, nor ever know that thou
Art first of mortal men.

Oberon. I let this little drop of magic power
Upon thee fall,—inspiring in thy breast
Enthusiasm's brightest, purest flame!
Thy thought's high flight shall every barrier clear
That may oppose thee, cast down all that stays,
And soar o'er every chasm in its way.
Thy genius all opposing checks shall pass:—
Now searching out in Witchcraft's murky cave
Unhallowed secrets,—now to Heaven's bright sphere
Ascending. Oft thy soul shall bound with joy
In midnight tempest,—when the howling wind
Hurls down the mountain oak into the dale.
With fearless pleasure shall thy spirit view
Convulsed Nature. High thy breast shall beat
When on the rock's steep brow thou stand'st, unreach'd
By the wild surges' hollow roar below.
Oh! sing as mortal ne'er before thee sang,
Nor mortal after thee shall sing again! &c.

The Fairies greet the favoured one in chorus. Oberon and Titania take solemn leave; and bid the youth keep grateful memory of the present night,—enjoining, in return, that when he shall have arrived at man's estate, he shall sing to the world in the strains of magic sweetness with which they have endowed him Oberon's and Titania's quarrel and their happy reconciliation. The fairies again join in chorus:—and all depart, save Puck. The latter owns himself to be but an inferior spirit,—unable to bestow high gifts, like Oberon and his Fairy Queen. What shall Puck give?—He crowns the spell by endowing the wanderer with a merry *humour*,—the power to expel at will black care from every breast. A blessed gift this:—and so, the Bard is to remember Puck, too. Then, the spirit of mischief getting uppermost again, Puck

revels in the thought how, after Shakspeare's days, he will raise a hubbub of a hundred little minds squabbling about the Great One—whose works shall only shine the brighter for their envy. Puck's perspective revellings are cut short by signs of the approaching dawn:—the village cock begins to wake the morn,—the chill breeze springs up,—the blinking owl hastens to the forest shade,—the lark is a-stir. Puck glides away:—and Shakspeare awakes, transported with the sunshine of the thoughts that stream through his mind and the sweetness of the melodies that yet enchant his ear. Every pulse beats with rapture. He breathes with an elasticity till then unknown to him, yet his bosom heaves with tearful emotions. These contending feelings, eloquently expressed in a monologue which I must not venture to translate, close this charming little poem,—written partly in Iambic verse and partly in the flowing measure of the 'Midsummer Night's Dream.'

It were a sin to think of criticizing this first trying of the wings—the first flight of a youthful and unpractised enthusiasm. Tieck would probably never have given it to the public himself:—for, we can understand how the very want of Art which is touching and endearing to us would not recommend it to the author. Bilow had great difficulty in obtaining Tieck's permission,—almost stole it from him—and we must thank him for the theft. With all its imperfections due to inexperience, a fascinating grace pervades the whole;—purity, freshness and intensity of feeling reign throughout. What touches me—and will probably interest your readers—most, is, to recognize such intuitive and enthusiastic appreciation in the youth of sixteen at a time when Germany was only just beginning to awake to an understanding of Shakspeare's greatness.

I should hope that the present notice may lead ere long to a translation of this charming poem into your tongue. I feel assured that it would be greatly enjoyed by the English public.

Berlin.

ALBERT COHN.

OUR WEEKLY GOSSIP.

The schism in the book trade has not yet arrived at any step towards a solution which can release us from the self-imposed obligation to non-interference which we felt it right to assume in presence of a reference by the result of which the parties complained of had bound themselves to abide. We may simply state as a part of the history of the case, that in the present week a meeting of authors and others has been held at Mr. Chapman's house, which was numerously attended,—and at which a series of resolutions were passed with a view of conveying to Lord Campbell and his co-referees the opinions entertained and arguments advanced by those who dissent from the Association. The meeting, however, decline to be any party to an arbitration, or to submit themselves to be in any way bound by the decision of Lord Campbell and his colleagues. They treated the matter as one of principle, which could not be made the subject of a compromise:—and for that reason declining to appoint even a deputation to wait upon his Lordship, they limited their action to forwarding a copy of the resolutions of the evening for his information. We record the facts,—leaving the arguments employed untouched, for the same reasons that have induced us to abstain from all comment on the argument of the Association.

The daily papers have announced the death of Mr. John Dalrymple, the eminent surgeon,—a councillor of the College of his body,—at the premature age of forty-nine. Mr. Dalrymple had crowded a large amount of usefulness into, and gathered a large amount of fame from, his short career. Distinguished in other branches of his science,—his own peculiar department, as is well known, was that of the human eye. As an operator in diseases of this delicate organ he has probably left behind him no equal. To the literature of this subject he was also a contributor:—having published a most valuable essay on the anatomy of the eye in the year 1834,—and just put the finishing touch to a work on the pathology of that organ when he was summoned to rest finally from his labours.—Among his other claims to be remem-

bered, Mr. Dalrymple was one of the founders of the College of Chemistry.

The world of literature has also to mourn the untimely closing of a career full of promise,—and which, short as it has been, was not without the illustration of performance. Mr. Alexander Mackay, known to our readers as the author of 'The Western World,' has been snatched from life at the early age of thirty-two. Besides the work which bears his name before the world, Mr. Mackay had already performed much of that kind of labour which, known for the time only to the scientific few, lays the ground for future publicity and distinction. Connected as a special correspondent with the *Morning Chronicle*, he had been employed by that journal in those collections of facts and figures on the aggregate and comparison of which many of the great social and statist questions of the day are made to depend.—In 1850 Mr. Mackay was commissioned by the Manchester Chamber of Commerce to visit India for the purpose of ascertaining by minute inquiries on the spot what obstacles exist to prevent an ample supply of good cotton being obtained from its fields, and devising the means of extending the growth of that important plant in our Eastern empire. In a letter addressed to the Bombay Chamber of Commerce, dated the 30th of March, he mentions his intention of returning to England,—but, at the same time, states that before disease had disabled him he had succeeded in traversing the greater portion of the cotton field of the Presidency, that he had from actual observation arrived at important conclusions as to the condition, wants, and prospects of the cotton trade in the great district in question, and that he hoped, on his return home, by the aid of renewed health, to make the information which he had gathered conducive to the common benefit of India and of England. His papers have reached home,—and it is understood that the commission has been successfully performed:—but the commissioner himself broke down before the injuries of the climate on a constitution not naturally strong,—and he died on his passage home.

From Paris, we learn that Baron Walckenaer, Member of the Institute, and Perpetual Secretary of the Academy of Inscriptions and Belles Lettres, died on the 27th ult.

From Kiel it is stated that Germany has lost one of her most celebrated natural philosophers in the person of Dr. Pfaff, senior of the Professors of the Royal University of Kiel,—who has died at the age of seventy-nine. M. Pfaff is the author of a variety of well-known scientific works,—and of others on Greek and Latin archaeology. Since his death, his correspondence with Cuvier, Volta, Kiehmayer, and other celebrated men, has been found amongst his papers.

We are glad to learn that the authorities of the Record service have attended to our suggestion as to the necessity of preserving the fire-proof feature in the new repository. It is said, that the Master of the Rolls and Sir F. Palgrave have been carefully over the new building,—and have determined to leave the whole responsibility with Mr. Penne-thorne, the architect. To have adopted very small chambers precisely for fire-proof considerations, and then discarded them, would have been a great error and inconsistency.—As we are on the subject, there is another point in the preservation of the Public Records which we hope will not be neglected—viz., the means of keeping rooms, shelves, &c. clean and well ventilated:—that is, as clean as London smoke will allow. We hope that no *precesses* will be placed against the walls, there to create innumerable slut's corners,—and that the question will be well looked after by the Master of the Rolls when the time comes for examining it.—We understand that permission to see the works of the new office, which are well worth examination for many architectural features, can be obtained from the Deputy-Keeper, Sir Francis Palgrave.

The University of London held a meeting on Wednesday last, at the apartments of the Royal Society in Somerset House, for the conferring of degrees and distribution of prizes, &c. The Earl of Burlington, Chancellor of the University, occupied the chair. The Registrar read a report of the last academical year:—by which it appears that

214 candidates have been admitted to matriculation; that of these, ten have distinguished themselves by their attainments in mathematics and natural philosophy, of whom one has obtained an exhibition—ten in classics, of whom one has obtained an exhibition—nine in chemistry—three in zoology—and three in botany. Twenty-seven candidates passed the first examination for the degree of Bachelor of Medicine. Five candidates passed the examination for the degree of Bachelor of Laws, of whom four distinguished themselves in the principles of legislation, and one obtained the University Law Scholarship. Forty-nine candidates passed the examination for the degree of Bachelor of Arts, of whom six distinguished themselves in mathematics and natural philosophy—seven in classics—two in chemistry—six in physiology—and two in botany. Four graduates passed a voluntary theological examination. At the conclusion of the report, the ceremony of conferring degrees was proceeded with:—after which the presentation of scholars, exhibitioners, medalists, and prizemen to the Chancellor took place.

M. Ladrance, the Paris publisher, announces a new work on 'The Philosophy of Bossuet, with Inedited Fragments.'

We have received a letter from M. Louis Blanc on the subject of his conception of the character of Marat. He seems to think that because we did not quote the whole of his portrait in our notice of the third volume of his history, some of our readers may suppose that he is more favourable to Marat than he is in reality; and he asks us to allow him to *resume* in our columns what he has said in his history on this theme with much amplitude and detail. "If," says M. Blanc, "I have painted him as disinterested, vigilant, sagacious, with a courage ready for the occasion,—I have portrayed him also as eaten-up with envy, the decided enemy of every man possessed of talent, and associating his convictions with all the instincts of an implacable disposition. If I have said that his look was that of a prophet,—I have said also that the part of his face, above those swollen lips, which appeared tumid with poison, was that of a reptile,—and I have exhibited him as preparing after the manner of Sylla his tables of proscription, having the indignation of the *faubourgs* ready at his orders, possessing the power of smothering a man between two phrases, exercising in short the tyranny of his vigilance from the depths of those dark vaults where he exhausted himself in suspicion, where he dragged himself pen in hand, a ghost among spectres."—With this paragraph and the formal *résumé* of the volume—the whole of which we quoted [*Athen.* No. 1277] with the exception of the concluding line, in which the writer exclaims, "Now let those trample on Marat who dare—and let those admire such a man who dare!"—before him, the reader will have no difficulty in understanding this new portrait of Marat, or in judging whether we were wrong in saying that M. Blanc "has something kindly and explanatory to urge in behalf of" revolutionary men "who are generally treated as monsters." M. Louis Blanc has, we believe, the misfortune to be much misunderstood in this country; but we hope he allows us the credit of not making him responsible for opinions and experiments with which well-informed persons know that he has no sympathy. We are neither ignorant nor forgetful of the fact that it was he who, in 1848, urged his colleagues of the Provisional Government to adopt the decree which abolished in France the punishment of death for political offences.

In spite of the recurrence of almost constant failures, the prize-essay system still finds promoters. Mr. B. Oliveira offers for competition the subject of Portugal in connexion with the Great Exhibition. The prizes are—for the best essay 50*l.*, or a gold medal of that value—and for the second and third in merit silver medals.—The Society for Improving the Treatment of Juvenile Offenders offers a prize of 200*l.* for the best essay in support of certain propositions which, once accepted by Society, would, it is thought, operate a change in the treatment of those condemned and cast-out members of the body politic. Our advertisement columns afford full details of the scheme.—It may

be worth while, now that we are on the subject of prizes, to remind our readers that the end of next year is the term allowed to competitors for the great Theological Prize offered at Aberdeen.

The Committee charged by the Society of Arts with the task of urging on the Governments of Europe and America the policy of a great reduction in ocean postage pursues its work steadily and with a fair promise of ultimate success. This week, a deputation has had a very satisfactory interview with the American Minister on the subject. Mr. Lawrence expressed his concurrence in the principle of the Association without reserve. He said, he considered the rate of postage between England and the United States much too high. Allusion was made to the rapid increase in the number of letters crossing the Atlantic,—and it was stated that half the correspondence passing between the two countries consisted of the letters of Irish emigrants and their friends. Mr. Lawrence stated, that he had already brought the subject before his own Government, and he promised to lose no opportunity of recommending it to that of this country. It seemed to be agreed on all sides that there is no magic in a letter that should make the cost of its transport greater than that of other articles of equal weight and dimensions. If a bag of cotton can be carried across the Atlantic for a penny a pound, it is difficult to understand why a bag of letters should not be carried for a penny each half ounce. The difference of freight between a steamer and a sailing vessel cannot be greater than this,—with respect to passengers it is not so great.—A suggestion was made at this interview which we hope to see taken up at Washington. It unfortunately happens in this country—in consequence of certain old settlements—that the Post Office is regarded as a part of the machinery for raising a revenue. More than one noble family is pensioned out of the gross receipts,—and authority is anxious to present as large a balance as possible in order to keep the economical members of the House of Commons quiet. The finances of the American people are in a prosperous state; their arrangements with regard to vessels are complete; their interests are equally if not more concerned in the proposed reform:—and altogether it would be a noble and useful thing for them to set the example of a reduction of the rate. There are already many things in which they have "bettered the teaching" of the old country—secular education, prison discipline and water supply—the construction of yachts, locks, ploughs and daguerreotypes. It would be a proud addition to their civic glories should they snatch from Great Britain the initiative of a uniform ocean postage.

A Correspondent writes to interest our readers, especially such as have a love for the natural sciences, in the fact that Mr. William Gardiner, the well-known author of a 'Flora of Forfarshire,' 'Botanical Rambles in Braemar,' and other works of interest, is in dangerous health and destitute circumstances,—and that an appeal is making to his friends and admirers with a view to obtaining the necessities of life for this unfortunate son of science,—whose devotion to the botany of his native mountains is well known to all who have watched the progress of Scottish botany.

The Council of the Camden Society met their constituents on Monday last, rendered their accounts, made a brief report, passed certain votes of thanks, heard certain gracious words in reply, and retired (recruited with new members) to enter on their duties for another year. The receipts show some 950*l.* in the Three per cents, and a paying body of about five hundred members,—while the payments exhibit the usual charges for printing, paper, binding, &c. The report chronicles the names of the two publications of the past year, and promises a third volume as part of the past year's subscription. That third volume is, a continuation of the 'Promptorium,' edited by Mr. Albert Way,—to be completed, we are told, "within the next few weeks, so as to be delivered in the present spring." We wish we could see a little more activity in this Society. The subscriptions, it is true, are not so numerous as in former years, but there is a good cash balance, and a good round sum nearly running into four figures in the

Three per cents. The Council, it appears to us, have been of late years—unwittingly, we believe,—supporting rather the interest of their bankers and their compounders than the great body of the members and the interests of historical literature. An addition to stock in the Three per cents, is only a subtraction from the materials for the historian.

From Denmark it is stated that the capital is about to be endowed with a Crystal Palace, after the designs of Prof. Hetsch. This edifice is to occupy a surface of 4,800 square metres,—and is destined for Exhibitions of the Fine Arts and the Industry of the three Scandinavian kingdoms. The funds are provided by an association of Danish, Swedish, and Norwegian capitalists.

We have received a letter of gentlemanly remonstrance from Mr. Elmes on our treatment of his recent publication about Sir Christopher Wren. It is not often that authors are admirers of their critics; and though Mr. Elmes is both courteous and complimentary to ourselves, he is not, it is easy to see, in the best humour with his reviewer. We would give his letter entire were facts alone involved in it—but it turns as well on matters of taste:—on which, as Mr. Elmes is wedded to his own opinions—as we ourselves are indeed to ours—no fresh reasoning or assertion will do much we fear towards making a convert of our author-architect. One part of his letter, however, turns on facts,—and that part is as follows:—

"The best authorities give the birth-place of Inigo Jones as in the parish of St. Benet's, Paul's Wharf, and all acknowledge he was buried there. If Bedford House was not built by Jones, and its style bore witness to the fact, by whom was it designed? Harcourt House bears the same evidence, and has a bust of Jones placed in its principal front in honour of the architect, as has Carpenters' Hall in the City. The dormitory of Westminster School is dedicated in Jones's works as his production. Every authority that I have seen gives Heriot's Hospital as well as the pseudo-Gothic Chapel in Lincoln's Inn to Jones."

—Such are the facts—or statements announced as facts—in Mr. Elmes's reply to our reviewer,—and what are they worth? In the first place, Mr. Elmes is evidently not aware that the event of Inigo's baptism is to be found—not in the register of St. Benet, Paul's Wharf—but in the register of St. Bartholomew the Less by Smithfield—see the recent Life of Jones, printed for the Shakespeare Society. Bedford House, we must remind Mr. Elmes, was not erected until after Inigo's death—it was therefore not "built" by him. By whom it was designed is, we believe, unknown—we should conjecture by Webb—Inigo's kinsman and executor. But this is guess-work from style and other circumstances, and we must keep to fact. Then, for Harcourt House being the work of Inigo—we must here correct a misprint of our own, but the correction tells yet more against Mr. Elmes. In stating the period of the erection of the house we wrote *eighty*—but the *y* was dropped by the printer, and eight stands in its place. Harcourt House in Cavendish Square was not erected till *eighty* years after Inigo's death;—nor the dormitory at Westminster till an equal number of years had elapsed since Inigo was laid in his grave. As for Carpenters' Hall, we said nothing about it—but will mention our belief that it is not by Inigo. We were equally silent about Lincoln's Inn Chapel; of which there can be no doubt whatever since Mr. Spilsbury's book appeared that Jones was the architect. That Mr. Elmes has not encountered an authority for assigning Heriot's Hospital to any other person than Inigo is not our fault. The subject has agitated the Edinburgh antiquaries for some years past,—and if we are not mistaken, Mr. David Laing has all but settled the question *against* Inigo. Finally, let us add,—if Mr. Elmes will insist in assigning certain works to Inigo that carry the stamp of his school about them, though actually built by other men when Inigo had been long dead—why does he not add the County Fire Office in Regent Street to his list of genuine works?—for, though erected some hundred and sixty years after Jones's death, it is a copy (with some slight exceptions) of Inigo's addition to Old Somerset House.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION OF THE ROYAL ACADEMY is NOW OPEN.—Admission, (from Eight o'clock till Seven) 1*s.*; Catalogue, 1*s.* JOHN PRESCOTT KNIGHT, R.A. Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FORTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine o'clock till dusk.—Admission, 1*s.* Catalogue, 6*d.* GEORGE FRIPP, Sec.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTEENTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 38, Pall Mall, near St. James's Palace, from Nine o'clock till dusk.—Admission, 1*s.* JAMES FAHEY, Secretary.

THE NATIONAL INSTITUTION OF FINE ARTS.—The EXHIBITION of the above Association is NOW OPEN, daily, at the Portland Gallery, No. 216, Regent Street, opposite the Polytechnic Institution, from 9 a.m. till dusk.—Admission, 1*s.* Catalogue, 1*s.* Season Ticket, 5*s.* BELL SMITH, Secretary.

GALLERY OF ILLUSTRATION, 14, Regent Street.—NOW EXHIBITING, daily, the Grand Moving Diorama, illustrating the WELLINGTON CAMPAIGNS IN INDIA, PORTUGAL, and SPAIN, concluding with the BATTLE OF WATERLOO.—Afternoon, Three o'clock; Evening, Eight o'clock.—Admission, 1*s.*; Stalls, 3*s.* 6*d.*; Reserved Seats, 3*s.* Doors open half-an-hour before each representation.

PATRON—H.R.H. PRINCE ALBERT.
ROYAL POLYTECHNIC INSTITUTION.—BACHOFFNER & DEPRIER'S NEW PATENT POLYTECHNIC GAS FIRE will be EXHIBITED and LECTURED ON, on Monday, Wednesday and Friday, at half-past Three, and on Tuesday and Thursday, at Seven, at the LECTURE MUSIC, by George Buckland, Esq., illustrated by Modern Science, every Evening, except Saturday, at Eight o'clock.—A LECTURE, by J. H. Pepper, Esq., on Glyn & Appel's PATENT PAPER for the prevention of Piracy and Forgery by the ANASTATIC PROCESS.—LECTURE, by Mr. Crisp, on the BRITANNIA TUBULAR BRIDGE, illustrated by Mr. E. Clarke's beautiful model.—LECTURE on VOYAGE ELECTRICITY, by Dr. Buchhoffer.—A splendid NEW SERIES OF DISSOLVING VIEWS.—Exhibition of the MICROSCOPE.—DIVER and DIVING BELLS, &c. &c.—Admission, 1*s.*; Schools and Children under ten years of age, Half-price.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 4.—"On Insanity," by Dr. Conolly.
- Geographical, half-past 8.—"Observations taken with the Aneroid Barometer in Syria and Palestine," by Capt. W. Allen, R.N.—"Sketches of the Geography of Borneo," by Mr. J. Crawford.—"On the Volcanic Group of Mito," by Lieut. Lyecester, R.N.
- Tues. Royal Institution, 4.—"On the Physiology of Plants," by Dr. Lankester.
- Syro-Egyptian, half-past 7.—"On the Plan and Destruction of the Edifices of Nimrod," by Dr. Grotefend.—"On the Names of the Assyrian and Babylonian Kings," by Dr. Grotefend.
- Zoological, 9.—Scientific Business.
- Civil Engineers, 8.—"On Artificial Hydraulics, or Portland Cement," by Mr. G. F. White.
- Wed. Royal Institution, 4.—"On Insanity," by Dr. Conolly.
- Literary Fund.—Anniversary Dinner.
- Ethnological, half-past 8.—"On the Indians of South Peru, and on some Indian Rites," by Mr. W. Bollaert, F.R.G.S.
- Botanical, 3*h.*—Promenade.
- Thurs. Royal Institution, 4.—"On the History and Practice of Sculpture," by Mr. R. Westmacott, R.A.
- Royal Society of Literature, 4.
- Society of Antiquaries, 5.
- Royal half-past 8.
- Fri. Royal Institution, half-past 8.—"On the Rise of the Sap in the Spring," by the Rev. S. J. H. Smith.
- Ethnological—Annual Meeting, 1.—Annual Address, by Mr. Richard Cull, Hon. Sec.
- Sat. Royal Institution, 2.—"On Points connected with the Non-Metallic Elements," by Prof. Faraday.
- Asiatic, 3.—Anniversary.
- Botanical, 3*h.*
- Medical, 8.

FINE ARTS

ROYAL ACADEMY.

MAY, that brings showers and flowers, has brought also as one of her properties the eighty-fourth Exhibition of the Royal Academy;—the Exhibition, we once more can emphatically say, now that no colossal crystal rival monopolizes national curiosity, and turns æsthetic investigations and enjoyments from their ancient channels into Hyde Park. We took advantage of the opportunity which the private-view day afforded to test the general effect, and linger over the more striking objects of merit, before the swelling tide of visitors should obstruct observation, or meetings, greetings and gossip distract the attention of the studios. We have a sort of faith in first impressions of things as well as of persons; from a conviction that there is more truth in the subtle spirit of attraction and repulsion than is dreamed of in the philosophy of many,—or can be proved mathematically. A sudden and direct appeal is then made to the impartial decision; and it speaks as the irresistible sentiment moves,—and reflects the real amount of feeling and truth to nature of which the artist, early to rise and late to rest, has toiled to make his works the exponent. Time, second thoughts, the judgment of others, and persuasion are apt subsequently to induce a modification of opinions for better or for worse; but the first impressions of the competent are the cream, the essence of the judgment,—and may be compared to the free runnings of the grapes, untrampled and before pressure is applied. The eye and the heart, without being metaphysical, reason well,—and one touch of nature makes the whole world kin. Only let the string be struck that is attuned to universal humanity, —and the response will echo truly.

It is not inappropriate as an introduction to our present notice that we should congratulate our readers on the narrow escape of the edifice and the Exhibition on Saturday last, when the annual banquet took place. The tables for the dinner are always laid in the inner and largest room, which is lighted up for the occasion by a temporary contrivance of gas lamps, suspended from the ceiling, and closely arranged in rows, on a square frame. During the sunlight an awning is drawn over these lamps;—and this curtain, in the afternoon, when the cloth was laid, accidentally took fire. The workmen were absent,—no ladders were at hand,—and water, had it been procurable, might have indeed saved the building, but must have destroyed the pictures. In this critical moment, the few members present boldly decided on closing the doors, excluding currents of air and the confusion of crowds, and trusting to the chance that the flames would burn themselves out on the scanty fuel of the awning without communicating to the wood-work. The event justified the hope,—after a terror to be counted by intensity, not by duration. The hand of the artist who narrated the scene to us two hours after its occurrence yet trembled while he spoke.

It is no easy task to handle a subject so extensive as the Exhibition of 1852:—in which no less than 1,492 specimens of painting, drawing and sculpture are presented by some 866 contributors. On first looking round, the attempt to grapple with a collection so multitudinous seems almost hopeless,—and the final difficulty felt is, where to begin. But soon, the stars shine out, asserting themselves,—and each item takes its relative place.—Before, however, we proceed to describe what is actually here, let us say a word on what is not.

In mentioning the planets which this year are absent from their wonted firmament, the first blank on the walls which strikes the eye is that made by the loss of Turner. In his case, "the silver cord is loosed,"—and "take him for all in all, we shall not look upon his like again." Nature is chary of her choicest gifts; and the master-spirits who "are not finely touched but to fine issues," come at long intervals. This poet painter was one of the chosen few for whom she lifts up a corner of the curtain of creation. To him she gave an eye to see, a soul to feel, and a hand obedient and skilful to embody herself in every chance and change. To him in every element of earth, air or water, in each phase of storm or sunshine, day or night, she revealed herself,—and she taught him to dip his brush in her own rainbow. Caprice, "fine phrenzy," and an eye grown dimmer, may in his later years have led this gifted artist into some extravagant use of colours, and into carelessness of form and drawing. But the very aberrations which his vigorous manhood would have rejected, and which reported of his genius even where the language was wildest, are consecrated by his loss:—and his chromatic corrections are now missed upon the walls which they have lighted up for so many years.—Then, neither Sir Charles Eastlake nor Sir Edwin Landseer are contributors this year:—though in each of those cases the cause of absence is temporary, and the book of the future is yet open. The demands on the President's time occasioned by the Great Exhibition of last year probably account for his non-appearance on this his own immediate ground:—and private reasons, we understand, have prevented Sir Edwin Landseer from putting the last finish to far advanced works,—besides that, he is understood to be busy in preparing a gathering together of his scattered productions, with the view of exhibiting them in one collection.—The veteran Mulready has but a single work in this Exhibition—a refreshing little green bit of nature, taken from, and termed *Blackheath Park*.—Mr. Leslie, too, has but a single subject,—a Juliet meditating before she takes the Friar's draught.—Mr. Herbert sends nothing;—Mr. Dyce only one work—a fine Michael-Angelesque cartoon study of a female.—To compensate for the absence or rarity of these familiar contributors, we notice the presence of several foreigners,—Winterhalter, Kretschmer, Kuytenbrouwer, and others. We hail this spirit of "free trade" in Art, this self-

relying challenge of our countrymen to the world; and it was well urged by the President at the dinner on Saturday as one advantage to be gained by the erection of a building of more suitable accommodation, that space—too limited now for native exhibitors—would be thus obtained for the display of works by foreign artists.

We must frankly avow that our first impressions of the Exhibition of 1852, taken as a whole, were not of the highest order. The collection is one of average interest and merit. As usual, full-length ladies and gentlemen are somewhat superabundant. The ladies moreover struck us as lack-a-daisical,—and the gentlemen as ultra-official and aldermanic. It would seem as if a prize had to be given for the best lord-mayor pose: these portraits—mostly destined for town-halls and quarter-session and council rooms—may escape the common destiny of elevation to garrets by grandchildren now unborn, or of a penal transportation to Wardour Street. We have the perennial stereotyped conventional attitudes. Some civilians appear dressed for the levee as deputy lord-lieutenants—others, grave statesmen and men of peace, are arranged like major-generals, with the bills to be brought in next session in their hands so designed and painted as to represent either a commander's baton, a roll of paper, or a candle. Near them their fair partners and companions flutter in the last fashions; while the artists, in obedience to the autocracy of French milliners, conceal the feet as if they were those of Madonnas of Spain, on which mortal man may not gaze, or belonged to specimens of the Bird of Paradise breed who are either *epode* or provided by Nature with marvelously short legs.—For the sake of a variety, then, to begin with a few of these portraits.

The palm in this department has been awarded this year to Sir John Watson Gordon, president of the Royal Scottish Academy. The head of *Lord Aberdeen* (No. 75) is marked with the expression of thought and mild intelligence habitual to the original,—and triumphs over his coat of scarlet. *Lord Rutherford* (177), hung opposite, beams with cheerful acuteness, and struggles with legal frill, bands, and brief, of the most killing white,—to our taste, scarcely less painful to behold than the latter would be to peruse. The silken robes are excellently painted.—Mr. Grant's portrait of *The Right Honourable B. D'Israeli* (54) is marked with the character of a reflecting author, president of the cares of state and the "sweets of office";—but it is scarcely the author of 'Vivian Grey,' or the keen sarcastic epigrammatic assailant and debater. In a word, the portrait is too sentimental. The same artist's portrait of *Lady Caroline Stirling* (54) presents the natural and easy position of one wrapped in meditation. The velvet drapery is rich and well coloured. An equestrian full-length of *Sir William Fraser*, of the Life Guards (19) affords room for the strongest points of Mr. Grant's pencil. Here we have truth and nature. No mistake of age or profession is made,—no Athenian sage is put into masquerade by an army tailor.—A manly young soldier sits firmly on his coal black steed—as he should. The picture is boldly and freely painted, with powerful decided colour,—and damages we fear by accidental position one of Mr. Grant's happiest efforts and one of the most interesting female portraits in the whole Exhibition, *Lady Lonsborough* (195). She is attired in a white *bermouze*,—a bold experiment. There is something in the shadows of the column and the cloud rather harsh and wanting in continuity; but our sympathy is enlisted by the high-bred air of the lady and her expression of retiring modesty. The transparency of delicate complexion is excellently rendered:—and we recognize in the careful thought and execution that Mr. Grant is tightening his armour, now that so many younger competitors in the arduous race of painting female beauty are springing up around him.—We were less satisfied with the stoop in the attitude of his *Countess of Kintore* (121),—a full-length. The satin drapery is happier.

The veteran Pickersgill seems determined to die with harness on his back,—and still to add to his many Art-triumphs. There may perhaps be something inæsthetic in the very atmosphere of Chan-

cery. Something overpowering there is in the too carefully painted gold embroidery and well polished shoe,—in the awful wig, which, however, with its grey tints softens lawyers' flesh and gives tone to parchment,—or something unrepresenting in the physiognomy of Lord Truro, the late Chancellor. Whatever the cause, his portrait (61) is less satisfactory to us than we trust it will be to the attorneys in Chancery Lane for whom their former colleague has been painted. No. 110 is a full-length portrait by the same artist of *Sir Charles Napier*. The head, the eagle eye and the military character are happily caught. Again we were displeased with the costume,—gold embroidery on the plain blue coat, a most crimson sword of honour held awkwardly in the left hand, and a hat in the other. All these accessories are no doubt regimental and historical; but they kill the fine head, which should be the principal and emphatic object.—This sort of suicidal result is painfully exemplified in many female portraits in this Exhibition. There are honourable exceptions:—and we will here allude as such, *en passant*, to *Lady Duff Gordon*, by Mr. H. W. Phillips (531). It is tastefully and quietly painted, with masculine severity, and all that is accidental and unimportant is kept rigidly subservient to the main purpose, the head, which is full of character, individuality and truth. Nor must we pass over the beautiful picture of *Miss Emily Yelverton* (182), by Mr. P. D. Herrick. It is a triumph of scientific blending of colours. Both these latter artists must be placed among our rising young men of great promise.

We do not profess, however, on the present occasion to go into full details of the portraits,—which we have been able to examine but imperfectly. The crowds, since the Exhibition opened, have been unusually great, and the pictures are with difficulty seen. Possibly the Crystal Palace, which drew its visitors by the hundred thousand, has given a spur to sight-seeing, and helped to swell the numerical attendance. During the first week, too, the exhibitors—their name is Legion—throng in and search with beating hearts for their own creations, lost in the multitude, or ruthlessly hung up by the most unpopular of executioners, who, in the impossibility to please everybody, resign themselves to the ill will and reproaches of all. They are compelled often to consider size and shape before subject and colour. Thus the best considered effects are liable to be destroyed or injured by the accidental vicinity of an inharmonious neighbour, who inspires any sentiment but love. This is one of the injurious effects of public Exhibitions. Successful pictures may indeed offer examples to the student of difficulties met and vanquished, and thus excite a generous rivalry and competition:—but the location is a lottery, and an accident to which Art ought not to be exposed. We have noticed the mischief done by a casual juxtaposition to Mr. Grant's most elegant portrait; and now cite another case, that of *Anheerp* (69) by Mr. David Roberts,—which appeared to us full a tone too low from the glitter near it, and consequently less effective than when seen in the artist's studio. This year his pictures—three in number—are among the great attractions of the Academy. Differing from each other in subject and in treatment, they offer evidence of his fertility of conception and of his rapid, easy and masterly execution. No. 371 occupies the place of honour in the middle room. The subject is, the *Interior of the Cathedral of St. Stephen's, Vienna*. The canvas is large and oblong in form,—and the picture is treated with much originality. The distant high altar sparkles at the extremity of the central nave, the focus of the scene,—which the spectator beholds from under an elliptical arch that stems the foreground and frames in the composition. Some critics have considered the span too great:—but this is an artistical picture, not an architectural elevation. At any rate, the substance and solidity of the arch adds to the lightness of the delicate tracery,—while the deep warm shadows contrast with the varied lights of the interior. To the right, an open door admits the day-light,—white, when compared to a dimmer colour that comes in from a cloister. The aisles are filled with a vapour atmosphere produced by

rays—that vary and break the perpendicular lines—passing through storied windows of painted glass, and by the infinite candles on the altar; while a richer, warmer glory blaze introduced in the arch relieves the monotony of the subdued tints, and gives a gorgeous yellowness to the high altar. The prevailing sentiment of the picture is, size, space, and depth. The lineal and aerial perspective leaves nothing to be wished for: and we hardly remember a picture in which the feeling of concavity is more truly or forcibly brought out. The notion of height is increased by the arch which by concealing the roof calls the imagination into play, and lets fancy rear up to the top of its bent the vaulted aisles. The uniformity of the space of the principal nave is got over by chequered gleams thrown on the pavement, and by groups of peasants, penitents, mendicants, grave-diggers, and all that picturesque *melée* of age and sex, rank, rag and tatter peculiar to Roman Catholic churches,—where the serious and solemn jostles with daily ordinary life. Yet, with all this fullness there is no confusion. The multitude falls naturally into its place,—and is kept subservient to the leading idea, the reality of the scene. The subject is filled throughout; and is gay without being gaudy,—although the side chapels are decorated with banners and columns, relics and rarities, and lighted up as buffets.—Mr. Roberts's second picture is a mid-day scene at Venice (34), taken in front of the Palace of the Doge. It is needless to describe a locality so familiar—yet one so charming, unique, and national as to be acceptable however often repeated. Mr. Roberts has treated the subject in his best manner. The warm-tinted Palace, with its open galleries, stands forth from a purple-toned sky; while upper clouds, undulating and waving, vary the horizontal lines of the buildings,—as does the sparkling water-way in the fresh canal caused by the passing of the ships and gondolas. These skim about, and in form and tint, especially the latter, aid the perspective which is carried deeply up the canal.—The third picture of Mr. Roberts, *Antwerp* (69), is a subject after the artist's heart. The setting sun gilds the lace-work tracery of the flagree Cathedral spire; the colours melt into the air, getting tenderer as they vanish into height—which is a trifle too great; the mass of shadows are kept beneath, and concentrated on the street, buildings and vessels,—while the light is artistically brought down, and creeps from the roofs to the left until it balances itself brightly in the pellucid water of the foreground.—These three varied results of Mr. Roberts's summer excursion last year to the Adriatic, Venice, and Belgium have passed into the collection of one possessor,—and under circumstances deserving of mention. Mr. Cubitt,—under whose wand a suburb of palaces, Belgravia, has arisen,—long desirous of adding to his collection a specimen of this artist, was invited when these three pictures were finished to a private view, preparatory to their exhibition. They were all submitted to his choice, and the prices separately named. After a short but silent contemplation, "I will take them all," was the reply.—"Nay," said the artist, "I am under promise to other friends, who must have their turn after your first selection." Mr. Cubitt was pressing,—and the flattered painter softened. "Well, I will wait until five o'clock,—and then if my other patrons fail to come, the three shall be yours." The hour struck:—and 1,200*l.* was paid for pictures which might, we understand, have been parted with at a profit even on Saturday last.

NATIONAL INSTITUTION OF FINE ARTS.

FOUR years have now elapsed since—urged no less by the increasing appreciation of Art in the public mind than by the absence of adequate means for ministering to that desire—the Society which now bears the name of the "National Institution of Fine Arts" was first formed, on the principle of gratuitous exhibition. As far as that principle was concerned, the experiment was not successful,—owing to what cause we shall not now stop to inquire; but the talent developed by it was a sufficient justification of the resolve to continue to stand alone, and submit at the same time

to the shilling ordeal. This venture succeeded. A wider recognition of the merits of the exhibitors was the consequence,—and the public showed that it was not unwilling to pay for the discovery. The "National Institution" gained ground,—and it may now fairly be said that the experimental process is over.

Having watched the progress of this Society from the beginning, it gives us pleasure to record, not only the actual advance of those of its members who made legitimate Art their study, but the departure from false principles of such as had worshipped vain idols, or—what is tantamount to a departure—that tacit repudiation of them which has caused their works to disappear from the walls of this Exhibition. The Pre-Raphaelites have no exponent here this year. Mr. Deverell has fled, we know not where,—and Mr. Collinson, though his manner is still hard, is truthful in his individuality without greatly overstepping "the modesty of Nature."

The President of this Institution, Mr. R. Scott Lauder, still prefers his claim to range in the highest region of Art,—and continues by the character of his principal works to substantiate that claim:—not, however, without dispute. The greatest effort which he has yet made is, an attempt to impart originality to *The Crucifixion* (No. 72). In this object he has succeeded,—but at the sacrifice, we fear, of more than he has gained. We are not such sticklers for precedent as to insist on the unhesitating adoption of certain formulae because they have been adhered to by the greatest masters,—but we hold that the departure from precedent should be justified by something more than mere singularity. Genius takes its own course,—not by discarding what it has learnt of excellent, but by superadding the beauty of its own conceptions. The representation of the agony of the Redemption has experienced as many modes of treatment as there have been great minds engaged by the subject; but whether more or less idealized or literally rendered, the universal rule has been to exhibit the crucified Saviour under the form of one who suffers the most ignominious death. The consequence has been the all but entire exposure of the naked figure. Mr. Lauder, however, has thought fit to envelope his subject in drapery,—leaving only the head, the right arm, the left hand, and the left foot exposed; and the stiff perpendicular lines into which it falls are not only offensive to the eye—besides withdrawing attention from the finer parts of the picture,—but the expedient suggests the notion that it was chiefly resorted to for the purpose of avoiding a difficulty. We do not believe that this was Mr. Lauder's motive; but every one will admit that it is much easier to give expression to a part than to the whole,—and that some of the highest qualities of Art are necessarily ignored by the concealment of the figure. Apart from this objection, we have high commendation to bestow. Mr. Lauder has chosen the moment when the mortal throes are just past, and the bowed head denotes that the great Expiation has been made. In the features of the Sufferer are still traces of the agony that wrung from him, while living, the desolate appeal with which he cried to his Father,—but they are "o'er-informed" by the spiritual power that sustained him through the dreadful trial. The divine lineaments are not so serene as to leave no tokens of the struggle, nor so distorted by pain as to obscure the victory of mind over matter. In all the adjuncts of the picture Mr. Lauder exhibits a grand and sublime conception. The base of the cross is not visible, and the tree of Calvary stands alone; and through the darkness and tempest that prevailed at the ineffable hour a lurid gleam is breaking, which partially reveals the gloomy character of the scene and sheds a ray of light around the Redeemer. There is no question but Mr. Lauder has greatly added to his reputation by this picture. *Christ teaching Humility* (167)—a favourite theme with this artist, and already represented by him in earlier exhibitions—possesses many attractive qualities:—its greatest merits being, harmony of colour and variety of expression. Many of the female faces have great beauty, and character is strongly marked in all. The old Pharisee in dark green raiment, who sits

crouched in sullen hate, is a fine type of the faith which exalted "the law" above love, but now succumbs to the gentler influence. Womanly tenderness and childish innocence are also well defined,—and the features of Christ, if not altogether free from conventionality, are calm and expressive. Mr. Lauder has two other subjects,—*Portrait of a Lady* (180), quiet in tone and delicately handled,—and *Portrait of a Gentleman* (193), freely drawn and vigorously limned.

Mr. J. Eckford Lauder has contributed two pictures, both of which have considerable merit. *Master Walter Scott and his friend Sandy Ormiston* (23) illustrates that passage in the great novelist's life where he tells us, in his autobiography, that he had "the first consciousness of existence." He is represented, a boy of some seven or eight years old, sitting on a bank at Sandy Knowe, listening to the wild border legends which are poured into his ear by Auld Sandy Ormiston, "called from the most dignified part of his function 'the Cow Baillie.'" The rapt attention of young Walter and the energy of the old man are well expressed. Sandy, with wide spread hands, is full of his subject; and the earnest look of his hearer shows that he has got a good listener. The contrast between the rugged features of the aged hind and the tender lineaments of the thoughtful boy, while both are warmed by the same theme, greatly heightens the interest of the subject. The landscape is faithfully descriptive of border scenery,—and two dogs, introduced as very natural accessories, are well painted. *Naomi and her Daughters-in-law* (94) is a picture of higher pretension. It represents the scene when, after the deaths of Naomi's husband and her two sons, the afflicted matron counsels her Moabitish daughters-in-law to return to their own people,—a counsel which Orpah followed, but Ruth, who "clave unto" Naomi, resisted with that touching solicitation, "Treat me not to leave thee, or to return from following after thee," which is one of the most poetical passages in the Old Testament. The composition of the group is full of feeling and nature. Naomi stands between the widowed pair; her face is turned towards Orpah, who is taking leave,—while at her feet, with her features concealed in the extremity of her grief, sits the steadfast-minded Ruth. There are great sweetness and dignity in the countenance of Naomi, and the natural sorrow of Orpah is well expressed. The figures are well drawn, the draperies flow freely, the flesh tints are firm and pure, and the colouring is rich and well toned.

Mr. H. Barraud deals also with Scriptural subjects,—and, as we have formerly had occasion to observe, adds little to their impressiveness by his mode of treating them. *Go, and sin no more* (8) is tame and conventional,—and *The Beloved Disciple* (138) is an ambitious, but not effective work. We are much better pleased with *The Martyrdom of Saint Stephen* (151),—which is well drawn and coloured, and in which the sentiment is more natural. Mr. Barraud's minor works are open to no objection. *The Savoyard* (28) is a clever bit of reality;—and his animal pieces, *Alderney Cattle* (104) and *The Court Yard* (283), are spirited and truthful.

Mr. E. Armitage has two subjects. His *Head of a Bacchante* (38), though drawn in a large and vigorous manner, is cold in colour and defective in expression. The features of the Bacchante wear rather the look of repentance after excitement than the frantic joyousness of the torch-bearing priestess madly shouting "Evoo" at the rites of the wine-god Liber. Very different in character, and very successful in its execution, is, *Sunday Trading—a Hard Case* (60); in which a young girl, squalid and dirty but still pretty, is endeavouring to vend her illicit wares, but is driven from her stall by a policeman, whose shadow thrown upon the wall is the only indication of his approach. There is something of caricature in the manner in which this expedient has been carried out; but the delinquent's face and attitude—the raised elbow and half-defiant frown in particular—are very natural.

Mr. H. Hemsley, who is making himself a name, and treads worthily in the footsteps of Webster, has three or four clever pictures. The most noticeable is, *The Warriner's Boy* (56). Its quiet truthfulness is admirable. The boy is coming home from rabbit shooting, laden with his spoil, and is

stopping on the road to whistle for his dog. This is all the subject; but, without being elaborated, it is treated with so much completeness that nothing more is wanting. All the details are excellent,—but the boy's face is very Nature. *Mending a Sail* (82), an old fisherman busy at his occupation, with a child looking on, affords another proof of Mr. Hemslay's powers of observation and execution,—and *Waiting for a Reversionary Interest* (146) has in it a great deal of quiet humour. In this last there are three figures,—a boy, a girl, and a dog:—the boy is eating, the dog expecting a share which has been promised but withheld, and the girl is laughingly watching the scene. It is a clever bit, well grouped, and well coloured. It is the custom at this Exhibition to affix the prices at which all the pictures are to be sold—it would not surprise us if at some future day, not very remote, Messrs. Christie & Manson should obtain at least double the figure marked opposite these pictures of Mr. Hemslay's.

Mr. D. Pasmore is not unskilful in the composition of his subjects, and when he pleases to be distinct can tell his story with sufficient plainness. But the error of "mystification," against which we warned him two years since, when first we became acquainted with his works, prevails in by far the greater part of them. They lack concentration; and though Mr. Pasmore is a free colourist, he will never be able to turn his ability to the right account until he shall have learnt how to distribute it in just proportion. Clever in design as many of his subjects are, their effect is lost by this inequality, and for want of tone they look smeared and blurred. These remarks apply especially to *The Poor Traveller's Appeal* (4), which is of so undefined a character that we scarcely know where one part ends and another begins. *The Cavalier's Toast* (145) and *An Attractive Time* (204) share in the same defect, though in a minor degree. *The Village Belle* (71), by the same artist, would have been more attractive had her fiery been less conspicuous.

Mr. W. Crabb in *Black Agnes of Dunbar* (31) craves considerable power both of drawing and expression. The defence of this heroine's castle against the assault of the English consisted as much in the use of her tongue as in the employment of the alarbat; and the legend in the catalogue tells us that "when the stones from the engines of the besiegers struck upon the battlements, she directed one of her maidens to wipe off the dust with a white napkin, a species of female defiance which greatly annoyed the English soldiers." Mr. Crabb's "Black Agnes" is boldly standing in the midst of her maidens and cross-bowmen, fully exposed to the missiles of the enemy, but utterly careless of their effect,—and her countenance well expresses the taunting sarcasms which she is hurling against her foes. The group is well composed, but the colouring is rather confused. *Paris and the Nymph Enone* (17) does not tell its story so well. The nymph is supposed to be reproaching the son of Priam for his desertion; but as she stands in Mr. Crabb's picture with her hands behind her as if they were tied, she has less the air of one who upbraids than of a girl being catechised. Mr. Crabb must again be reminded of defective colouring;—his draperies and sky are hard. We have no objection to make either as to drawing, colour or expression in his portraits.—*A Boy* (136) is painted in a fine broad manner; and so is *A Gentleman* (61).

There is a great deal of nice sentiment in Mr. J. G. Middleton's pictures. *The Village Letter Writer* (44), his largest and most elaborate work, is painted with much truth and feeling. The expression of the girl who is dictating the letter, and whose lover is listening in the distance, is modest and thoughtful, and contrasts well with that of the laughing maidens who stand beside her. The shrewd old scribe who is "waiting for more" is clever and truthful. The colouring is clear and well toned; and while the details are carefully painted, there is breadth in the general effect. *The Song of the Sea* (32), a girl with a shell at her ear, is simple and pretty. The face is a sweet one and its expression very natural. Mr. Middleton has two female portraits,—one in the costume of a Contadina (144), and the other *A Spanish Lady* (195). Both are

pleasing and well coloured, and have an air of truth.

Mr. M'lan, who enters so fully into the romance of his own country, has a singular but striking picture called *Lord Soulis* (80). It is founded on an old Scottish ballad which describes the feudal lord of Hermitage Castle seeking to know, from a sprite called Red Cap, the death he was doomed to die. Lord Soulis is shown sitting, with clasped hands, in a chair in the centre of a charmed circle, traced on the floor of a vaulted chamber of his castle,—and before him, on a table, lie magical books, a horoscope on parchment, and other mystic appliances of the black art. He is in complete armour, except his head and hands, which are bare. Red Cap, who has been evoked, is also seated, on the table, with his feet resting upon an iron-bound chest that stands beside it,—and is answering the Baron's question:—while, with gibing gestures imitative of their leader, a host of sprites are dimly visible amid the vapour which escapes from a metal vessel that stands on the floor. The thoughtful features of Lord Soulis are marked with the calmness and resolution of a man who has sought to know "by the worst means the worst"; and the malicious scowl of the imp significantly proclaims him to be one of those who "palter with us in a double sense," who "keep the word of promise to our ear and break it to our hope." The unearthly character of the scene is well sustained by the cloud of demons who float on the murky air of the donjon vault,—and all the accessories are in excellent keeping, and painted with great skill. But a subject which excites more real emotions than all the weird visions that ever were raised is presented to us by Mrs. M'lan. It is called *The Highlands 1852* (245),—and represents the eviction of a whole strath of inhabitants, whose future home now lies beyond the broad ocean. There is no questioning the agonizing reality of the scene; and, patent as are the facts which gave rise to it, the talent of Mrs. M'lan has proved equal to the task of transferring it to canvas. It is a fearful tale of compelled emigration,—the emigrants being of a nation whose children, despite their propensity to wander, cling to the recollection of their native hearths with a fondness which finds scarcely a parallel elsewhere. The emigrants are of all ages, and every sad variety of expression tells how their hearts are wrung in parting for ever from the land they love. The execution of this picture is no less able than the conception of it is fine.

We have said that Mr. Collinson has in a great degree broken through the trammels of the Pre-Raphaelite heresy, and given himself back to nature without distortion. Mrs. M'lan's work leads us naturally to that of Mr. Collinson, intitled *The Emigration Scheme* (286),—where a scene somewhat similar in character takes place in one of the homes of England. The family—in humble life—have just received a letter from Australia counselling emigration, which has been read, and is undergoing serious consideration by the head of the family, while a younger man beside him has caught hopefully at the prospects which it opens,—prospects still further set forth in an Australian newspaper that a boy is eagerly reading. Two women and two children complete the group, each of the former betraying a strong anxiety,—one for the sickly child that must die before the departure of the family,—the other for what she leaves behind. The conflicting emotions to which the "scheme" has given rise are very naturally expressed; and though there is somewhat of hardness in the treatment, the picture is a great advance upon Mr. Collinson's previous efforts.

Mr. W. Underhill surprises us by his *St. John in the Wilderness* (162). The beauty and innocence of the faithful Saint have all the charm of a Murillo. The subject is handled with a free and masterly touch; the drawing is firm, the colouring pure, and the expression very sweet. Altogether, there is nothing in this Exhibition that has pleased us more than this work of Mr. Underhill. Neither is his other picture, *Gypsies in a Barn* (199), without considerable merit. The group of children shows in what direction his strength lies,—and in the management of light and colour he is very happy.

We must here close our present notice, with the intention of returning to the subject as soon as our space permits.

FINE-ART GOSSIP.—Six months ago [No. 1257] we spoke of the railing in front of the British Museum, as far as it was then executed. It is not yet completed:—but at length we behold the entrance gates,—consequently see the whole design, as what remains to be done will be only in continuation of the railing already put up. In the unfavourable opinion formerly expressed by us not only do we persist, but we find greater cause for complaint even than we could then have anticipated. It is unlucky for Sir Robert and Mr. Sydney Smirke that they are the twin architects of the Museum,—since, while fraternizing in taste, they pull in diametrically opposite directions. The latter has shown himself more ambitious than discreet; for if what he has done causes the building to appear stern even to sulkiness—and in some respects mean also,—his own work shows, in comparison with the architecture to which it is attached, as preposterously fantastical and finical,—smacking strongly of Wardour Street *rococo*. Setting aside the marvellous discrepancy between the railing generally and the edifice which it incloses—and to which it is certainly not "*decus et tutamen*,"—no two features could well be more repugnant to each other than the gates and the piers between which they are placed. While the latter might be called Greek Doric in character, it would be a compliment to the former to call them Borrominian in idea and design. The introduction of diminutive metal columns as standards between the several gates is by no means a happy conceit. On the absurdity of erecting—with money which might have been applied to so many better purposes—a costly screen to mask that which has been so many years making itself comely with the intention, as might be supposed, of being at last seen, we have already remarked. The inconsistency and extravagance are the less excusable because of the inappropriateness of forms and the inelegance of general design. Partly in consequence of the bulk and heaviness of much of the railing, and partly owing to the full brown hue given to it, the general appearance is that rather of painted wood-work than of metal work. Nor does the gilding at all contribute to magnificence:—on the contrary, it is so applied as to give the whole a very spotty and tinselly, not to say a gilt-gingerbread, look.—But the unveiling of the gates has also revealed, what might have been very well known before, the utter unfitness of a gilt railing to stand the tests of a climate like ours. The gates in their newness glitter like the Lord Mayor's coach—or like the entrance gates to California,—and in their spannewness have actually very nearly extinguished the gilding of that portion of the railing which was uncovered only six months ago. In five years, of all the gilding which has been squandered at such cost how much will remain?

Our town readers may have noticed in turning over their catalogues of the present Exhibition of the Royal Academy, that a rumour which has been for some little time current in the world of Art is there virtually confirmed. Among the list of offices and officers, the Professorship of Painting in the Royal Academy, held for some time past by Mr. Leslie, is there designated as vacant by the fact of no professor's name having been placed opposite the office. We have not heard any name yet mentioned as that of Mr. Leslie's probable successor.

The detailed account of the expenditure for 1851 under the head of civil contingencies contains two payments for "various public services" that will interest the artist. One is, a sum of 200*l*. to "T. Uwins, keeper of the National Gallery,—being the expenses of himself and Mr. Woodburn in proceeding to Venice on the occasion of the sale of the Manfrini collection of pictures at that place;"—the other is, a payment of 105*l*., being the "amount issued for the purchase of six paintings of old public buildings in London, added to the collection of Hampton Court Palace." The pictures at Hampton Court are accessories of importance:—but what about the Manfrini sale? Were any purchases

made! Did Messrs. Uwins and Woodburn report to the Trustees on their return,—and if so, where is their report?

Some fine Rembrandt etchings, the property of a descendant of the famous Burgomaster Six, have been recently sold at Amsterdam, and brought good prices. Six was the friend of Rembrandt, and some of the latter's happiest works both with the brush and with the etching needle preserve the thoughtful looks of the patron of the burly painter. The gem of the collection was, the rare etching of the Advocate Tolling, of which but eight impressions are known—two in the British Museum, and one in the Bibliothèque at Paris,—all the others being in the keeping of English collectors. The Six impression sold for 1,510 guilders—equal, auction-duty included, to 150*l*. It was bought by Paul & Dominic Colnaghi, and has since been purchased of them by a private collector in this country. The Pole Carew copy of this exquisite etching sold in London in 1835 for 220*l*.—and when re-sold at Amsterdam in 1847 at Baron Verstolk's sale brought 1,800 guilders. At the same Six sale a tolerable impression of the second state of the 'Hundred Guilder' print sold for 451 guilders. Other prices were equally good:—witness the large plate of the 'Ecce Homo' bringing 190 guilders,—the large plate of the 'Descent from the Cross,' 230 guilders,—the 'Three Trees,' 355 guilders,—the 'Three Cottages' (second state), 315 guilders,—'Landscape with the Pointed Tower,' 300 guilders,—'St. Francis Praying' (on India paper), 315 guilders, and 'Sylvius'—(in an undescribed early state) 248 guilders. Many of the choice rarities have crossed the English Channel:—for in no country does Rembrandt command better prices than he does in England.

Nearly at the same time that English collectors were opening their purse-strings at Amsterdam, they were called to stretch them still wider at Paris in order to secure even a few of the gems of the collection of M. B. Delessert—a well known collection containing fair specimens of all the schools of engraving. Here Rembrandt's 'Hundred Guilder' print brought 1,020 francs; while the large plate of the 'Ecce Homo' and a splendid first state of 'Cottages by a Road-side,' both also by Rembrandt, sold one for 1,200 the other for 1,500 francs. The little 'Crucifix' by Albert Dürer (the original according to Bartsch) brought 430 francs,—and a noble impression of 'The Prodigal Son,' by the same artist, 245 francs. The Marc Antonio's went still higher. 'The St. Lawrence' (with the two forks) sold for 2,100 francs; the 'Judgment of Paris' for 2,030 francs; the 'Adam and Eve' for 1,520 francs; the 'Last Supper' for 901 francs; the 'St. Cecilia' for 870 francs,—and the 'Galathea' for 820 francs. "These be good prices," as George Robins used to say, imitating the "These be good rhymes," the favourite commendation bestowed by old Alexander Pope on the boyish verses of his son.

From Berlin it is stated that Professor Hensel has completed the portrait of his brother-in-law, the late illustrious Mendelssohn-Bartholdy, which had been commissioned by the King for the Gallery of Celebrated Contemporary Germans which he has created in the Marble Palace of Potsdam. The portrait has been executed after the sketch taken by Mr. Hensel in the Cathedral of Leipzig during the performance of the funeral ceremonies to Mendelssohn—which took place at night, and during which, it will be remembered, the coffin of the composer stood open.

MUSIC AND THE DRAMA

MR. C. SALAMAN'S EVENING CONCERT. Hanover Rooms, WEDNESDAY, May 31.—Vocalists: Mdlle. de Frefia and Miss Louisa Pyne, Herr Staudel and Mr. Swift. Instrumentalists: Messrs. Sivori, Piatti, Bottesini, G. Magrove, Briccialdi, Lazarus, Zeiss, Aptomann, Bohner, and Salaman. Conductor, Mr. Osborne.—Tickets, 7*s*. of the Music-sellers and of Mr. Salaman; Reserved Seats, 10*s* 6*d*. only of Mr. Salaman, 34, Baker Street, Portman Square.

EXETER HALL.—New Oratorio, DANIEL (6th Chapter), by George Lake, FRIDAY WEEK, May 31; also, Mendelssohn's Psalm 53, and Weber's Psalm of Jehovah; all first time. Vocalists:—Misses Messert, Stewart, Felton, Messrs. Sims Reeves, Shorebridge, H. Buckland, Lefter, and H. Phillips; with Band and Chorus of nearly 700 Performers.—Tickets, 3*s*, 5*s*, 10*s* 6*d*., at Addison's, 210, Regent Street, and all Music-sellers.

M. ÉMILE PRUDENT has the honour to announce that he will give a SECOND MORNING CONCERT, at Willis's Rooms, on SATURDAY, May 30, when he will perform some New Compositions for the Pianoforte. Full particulars to be had of Messrs. Bossey & Co., 25, Holles-street.

Mrs. ANDERSON'S ANNUAL GRAND MORNING CONCERT.—Royal Italian Opera, Covent Garden.—Under the immediate Patronage of Her Most Gracious Majesty, THE QUEEN, Mrs. ANDERSON (Pianiste to Her Majesty, the Queen, and Musical Instructress to Her Royal Highness the Princess Royal) has the honour to inform her Friends, and Friends, that her ANNUAL GRAND MORNING CONCERT will take place at the Royal Italian Opera, Covent Garden, on WEDNESDAY, June 2nd, 1852, commencing at half-past One o'clock precisely; on which occasion, by an arrangement effected with the Directors (in addition to several eminent Performers, she is enabled to engage the principal Artists, and also the magnificent Band and Chorus of that unrivalled Establishment. Conductor, Mr. Costa.—Tickets and Boxes to be had of Mrs. Anderson, 31, Manchester-street, Manchester-square, at the Box-Office of the Theatre, and at the principal Music-sellers and Libraries.—Mrs. Anderson respectfully solicits an early application for Boxes, Stalls, and Tickets.

MR. JOHN PARRY'S PORTFOLIO FOR CHILDREN OF ALL AGES.—Mr. John Parry will have the honour of giving the above Entertainment for the first time, at the Music Hall, Store Street, on MONDAY EVENING, May 17, commencing at half-past Eight.—Tickets to be had of the principal Music-sellers. Stalls to be had only of Messrs. C. Olivier, 21, New Bond Street, and of Messrs. R. Olivier, 13, Old Bond Street. Private Boxes may be taken at the Hall.

HERE HILLER'S COMPOSITIONS.—One of the most interesting and satisfactory mornings which we have recently passed was that of Thursday, when Herr Ferdinand Hiller gave a performance consisting of a selection from such of his own music as comes within the limits of chamber execution. Assisted by Herr Joachim, Signor Piatti, and Mdlle. Claus, Herr Hiller treated us to instrumental compositions in several styles—a Duett *alla fantasia*, also studies for the pianoforte and violin,—a Sonata with violoncello,—a brilliant Duett for two pianofortes on Weber's 'Lutzow's Wild Chase,' and some studies, *notturni*, &c. for pianoforte alone. In addition, some of his vocal music was sung by Madame C. Novello, Miss Dolby, Herren Reichart and Staudigl—comprising specimens from 'Jerusalem,' an Oratorio,—an Italian Psalm for *soprano solo*—a lied from an opera—German ballads and settings of Scotch and English words. Thus a more honest and liberal exposition of a composer's powers could not within the limits have been made. To dissect—even to offer a catalogue *raisonnée* of so many unfamiliar works—would be here impossible; and the more so, since all of them were worthy of careful attention and good construction, as being all obviously the product of one who has something to say, and is thoroughly versed in the grammar and dictionary of the language in which he is speaking. There is form, moreover, in this music: an attribute which—in days like ours, when chaos seems coming apace—we are greatly satisfied to meet. The duett with violoncello is probably the best unfamiliar composition for the two instruments extant—brilliant—elegant—well contrasted in its subjects, and likely to become popular. Some of the studies with violin, too, pleased us greatly. Among the vocal music—which has made its distinct impression on us—we prefer much the secular songs. The sacred compositions appeared too mixed in style, and heavy rather than serious: though parts of the long Italian Psalm were fine and elevated in tone. The settings of the words by Burns and by Longfellow, however, were the most to our taste:—far superior in shape and character to the specimens with German text given. On the whole,—hoping that we shall have opportunities of returning to many portions of this music more in detail,—the impression produced is, that Herr Hiller, if not precisely gifted with genius, possesses individual talent of a very high order, which means of a healthy quality; and as such should be made much of by all lovers of sound music. He is also an admirable pianist, nervous, vigorous, and brilliant in no common degree: who ought to be heard in the Philharmonic orchestra. Generally, his music was excellently rendered: but in particular Miss Dolby must be specified, as having sung her part in the concert to perfection.

MUSICAL UNION.—The Second Meeting of the Musical Union claims an extended notice because it introduced to us an unfamiliar composition by a writer alike interesting and unequal. A monograph on the life and writings of Schubert is much wanted. How being as he was a model composer in one form (that of the German ballad)—how overflowing as he was with ideas,—how

writing as he did with that fertility and diligence which generally clear the vein of invention if it be clogged and balance a style should it want due proportion,—he still failed when he attempted most other forms of composition, is a fact well worth analyzing and illustrating from the large body of writings published and manuscript which he left behind him. So far as we know Schubert's instrumental compositions, they are mostly based on vivid and novel thoughts and contain snatches of captivating melody. Yet they disappoint the ear owing to the tediousness of certain portions, unsupported by that power to bear along an idea which Beethoven and Bach employed so skillfully, yet so variously. The one Symphony by Schubert that we heard is in parts preposterously spun out,—so also, is his Pianoforte Trio in *F* flat, while in other portions it is patchy to puerility. The same remark may be applied to his Pianoforte Sonatas. Was tact the ingredient absent?—and may this want of tact have been caused by the strange, obscure life, and total avoidance of all intellectual interests save those of Music, which rumour ascribes to Schubert?—Or did the overgrowth of such a master spirit as Beethoven in his neighbourhood at once stimulate his genius and hamper his expressive powers?—The latter suggestion occurred to us while listening to the Posthumous Quartett in *D* minor with which we were favoured by Mr. Ella on Tuesday last. Throughout this composition the subjects are capital (that of the final *Presto*, the best and most attractive movement, unmistakably Beethovenish),—but throughout, also, the progressions are crude, and the structure is clogged, as though the work had been wrought by one who was spurring himself to do something at variance with his nature. Rugged and strained are the epithets present to us; in spite of simplicity and nerve and sweetness in the original themes. Attention was excited, but taste rarely satisfied by any passage in which the form and clothing have such harmonious beauty as we find in the most daring Quartetts produced during the period of Beethoven's ripeness. The Quartett was led by Herr Joachim, who now stands next to Herr Ernst as reader of this kind of music, and who is superior to Herr Ernst in grandeur and certainty of tone. That nothing can be truer to Mendelssohn's meaning than Herr Joachim's playing of Mendelssohn's music, his leading of the Master's Pianoforte Trio in *D*, sufficiently demonstrated.—The great style, the vivacity, the simplicity without coldness or bareness which the work demands were there in full perfection. We cannot say quite as much for Madame Pleyel. Though this lady performed the *scherzo* and the final *allegro assai* with light, firm, and clear execution, in the *andante* she was too spasmodic and accentuated,—giving pressure where expression only is required and affection for tenderness. On her former visit we noticed Madame Pleyel's inferiority to herself in movements of this quality. If she would remember that want of depth is revealed, not concealed, by artifice, and not simulate what she does not feel, she would leave little to be desired:—since too little of the right expression is more easily forgiven than too much of the wrong quality. Besides this *Trio*, Madame Pleyel performed some brilliant music,—thus making the *Matinée* one of more than ordinary interest.

M. PRUDENT'S CONCERT.—In these days of remarkable mechanism on the pianoforte a public player, however great his finger-perfection, can no longer hold his ground, unless he also possesses mind and manner. Both are exhibited by M. Prudent so as to produce an effect eminently agreeable and inspiring. He seems able to animate his audience without tempting it into either the shallows or depths of Music. His tone is sound, sweet, solid: his hand is even and agile; having that unflinching firmness which is so comfortable to the hearer as excluding all idea of fatigue or failure. If in M. Prudent's playing there be a dash of what the French call *chique*—of something betwixt trick and real spirit—it simply substantiates his nationality, and is not wholly incompatible with the sound and satisfactory qualities necessary to every executive artist, be the glitter of viva-

city or the gloom of profundity ever so imposing. A Frenchman is nothing if not brilliant. The universal humanity of Molière's comedy, — the stately grandeur of Corneille's formal tragedy, — the solemn eloquence of Bossuet, not only glow with inward fervour: they also sparkle with light on the surface. Why the impression of unreality should have attached itself to such a characteristic cannot here be examined: let it suffice that such an idea has too long interposed betwixt the poets and artists of France and the reputation and regard which they deserve. M. Prudent—to come to our subject—seems to us the type of the French pianist, who may not indeed be classed with the Moscheles and Chopins and the other great players, who have added lasting treasures to our stores of Music—but who still has a way with him belonging to his own country,—and who writes cleverly, if not with any very remarkable vigour of genius. In particular, a hunting *Rondo* with orchestra, pleased by its tuneful subject and gay spirit.—An attraction at his concert was 'Absence,' a song by M. Berlioz, charmingly scored and carefully sung by Herr Reichart.—Mdlle. Jetty Treffz re-appeared with a poor Song by Herr Kucken, sillier in the jingle of its words than her popular 'Trab, trab,'—but the success—happily for common sense—did not keep pace with the silliness. Her voice, too, is worn: it was having begun early, because her method of vocal cultivation has not been good.

OLYMPIC.—On Wednesday a play in five acts, called 'The Warden of Galway,' was produced at this theatre. It is the production of the Rev. Edward Groves, of Dublin, and many years ago was performed in that city, and throughout Ireland, with success—and then reviewed in our columns [*Athen. No. 237, p. 303*].—The story is of the Brutus kind. *Walter Lynch*, Warden of Galway (Mr. Henry Farren), has to try his own son for the murder of a Spaniard on the high seas. The stern Judge resolves on doing his duty firmly; and because opposed by the townspeople, becomes so greatly excited that, hearing a popular tumult in the distance, he hurries on the execution. It takes place just at the moment when his son's wife rushes in with a pardon from superior authority,—all her efforts being rendered vain through his fatal precipitancy. The paternal sentiment then suddenly overwhelms the inflexible minister of law,—and the too rigorous and hasty Judge feels that he has "murdered" his son. This *dénouement* was far from being palatable to the audience,—and the curtain fell to a storm of hisses, which reversed the decision that had previously been going in favour of the play.

MUSICAL AND DRAMATIC GOSSIP.—It may be of some service to state that M. Benedetti's return to his professional duties in London has been retarded by serious domestic affliction. He may now, however, we believe, be shortly expected in England—to remain.

A line must suffice this week to record the reappearance of Signor Mario in 'Les Huguenots,' at the *Royal Italian Opera*; and Signor Ronconi's attempt—the expression was Pasta's—at the part of *Don Giovanni*.—The rumour that Madame Jenny Goldschmidt may possibly return to *Her Majesty's Theatre* for eight representations gains ground. If for eight, wherefore not for eighty;—supposing her able to extend her list of parts beyond the range of *star operas*!—Letters from Germany state as a certainty that Madame Sontag is not coming to London this season: the opera by Meyerbeer on which her return depended not being ready.—Mdlle. Cruvelli has been announced as about to appear in 'Don Pasquale.' Whatever be the differences of opinion regarding the artistic claims of this young Lady, there can be only one feeling as to the energy and versatility with which she seems able and willing to sustain any part in everyone's repertory. To herself, such rapid study, which must imply incomplete performance, is as dangerous as it is showy,—though in the present state of *Her Majesty's Theatre* it is invaluable to the management.

If we do little more than announce the *Fourth Philharmonic Concert* as having taken place, the fault lies mainly with the Philharmonic Directors,

who, while all instrumental London was waiting to hear if Herr Joachim has gained much as a violinist since his last visit, resolved to treat the subscribers to a double Quartett by Spohr, one of those works the interest of which is apt to wear out, even supposing it set in the most appropriate framework, — which is not the neighbourhood of grand orchestral music. The other piece of instrumental display was a *harp Concertino* by our cleverest harpist, Mr. Thomas. Though not precisely a novelty, Mr. Macfarren's overture to 'Don Quixote' was welcome as a clever and effective specimen of Anglo-German composition.—The singers were Miss Louisa Pyne and Herr Formes.

Among the musical events of the last seven days have been the first of *Mr. Brinley Richards's* chamber concerts,—the third meeting of the *Beethoven Quartett Society*, at which Herr Joachim performed together with Mr. Cooper, MM. Goffrie and Rousset,—the concert with orchestra of *Mr. E. Aguilar*, who (by the way) appears to be rising in request, as an accompanist,—and the *Matinée* of *M. Oros*, a Hungarian pianist.

M. Sudré, the telephonist, is here, after an absence of many years, and announces an exhibition of his telegraphic communication by sound to-day.

Mdlle. Denain and M. Regnier have been replaced at Mr. Mitchell's liberally managed theatre by Madame Rose-Chéri and M. Numa.—M. Lafont remains.

Having a week ago put a rather depreciating interpretation on the account given in the *Gazette Musicale* of M. Halévy's 'Juif Errant,' it behoves us to state that in the last number of the same periodical M. Fétis speaks of the opera with uncompromising, unqualified admiration,—and of the artists as having distinguished themselves in no common degree. From the *feuilleton* to the *Journal des Débats*, written, in the absence of M. Berlioz, by M. d'Ortigue, we gather a different impression: which is, that the new music has been accepted "soberly," and that M. Halévy's manner has undergone little change. The critic describes and bewails the scenic accessories as monstrous in their magnificence and unprecedented in their costliness; and seems ready to call for something akin to the old sumptuary laws in regulating matters so delicate and so dangerous. Call as he may, such edicts will not come. The waters are out, there is no bidding them to return. The arts of decoration will command a public in proportion as they are carried to perfection and pictorially administered. And let all those who would attempt to turn back the inevitable current of events, in this matter, take comfort in recollecting that scenery and costume are not more lavishly displayed now than they were in the palmy days of *Masque* and the early times of *Opera*. Nor does the taste for their employment prevent the really strong dramatic works in which they have small place from keeping the stage. 'Fidelio' draws its tens of thousands still; though 'La Juive' and 'Le Juif' have been dressed and decked out with every conceivable sorcery of splendour.—A peasant drama by George Sand could succeed even at the *Théâtre Porte St.-Martin*.

Irish Excursions.—Attempts are in progress to render Ireland during the coming summer a centre of many attractions. In the south of the island there will be the Exhibition of National Industry—in the north the Meeting of the British Association. Cork and Killarney, abounding at all times in such beauties of aspect and position as draw legions of tourists from the Thames to the Rhine and beyond the Alps, will give an additional lure; and we understand that the various railways and steam-boat companies have entered into arrangements to issue in London and along the great lines monthly tickets at very moderate rates, which monthly tickets will enable their holders to travel along any and every railway in Ireland, as well as to and from Dublin and London. These facilities will doubtless tend to divert some part of the vast stream of pleasure-seekers to the sister island.

TO CORRESPONDENTS.—H.B.—C. S. L.—R. T. H. G.—G. D. T.—received.

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Assurances are effected at a low rate without profits, or at an increased premium with participating in the profits of the Office.

Reversionary Bonuses, averaging 30 and 40 per cent. on the premiums paid, were declared in May, 1842 and 1847, on all beneficial policies on which three annual premiums had been made in the previous December.

A division of profits takes place every five years; and the lives of beneficial insureds receive their bonuses in ready money, or have them applied in augmentation of their policies, or in reduction of their future premiums.

Assurers may pay their premiums either in one sum, in a given number of payments, or in annual, half-yearly, or quarterly payments, or on the ascending or descending scale.

Officers in the Army and Navy on active service, Persons afflicted with chronic and other diseases, and such as are going beyond the limits of Europe, are also assured at moderate rates. Prospective and all further information may be obtained at the Office.

MICHAEL SAWARD, Secretary.

PROVIDENT LIFE OFFICE, 80, REGENT-STREET; CITY BRANCH: 3, ROYAL EXCHANGE BUILDINGS.

Established 1804. Invested Capital, £1,317,761. Annual Income, £153,000. Bonuses Declared, £744,000. Claims paid since the establishment of the Office, £2,087,778.

President. The Right Honourable EARL GREY.

Directors. William Henry Stone, Esq., Chairman. Henry R. Alexander, Esq., Deputy-Chairman.

Henry Rencowse Churchill, Esq., Benjamin Oliver, Esq. F.R.S. George Dacre, Esq. William Fildes, Esq.

Walter J. Fildes, Esq. George Roul, Esq. Sir Richard D. King, Bart. The Hon. Arthur Kinnaird.

The Rev. James Sherman. Thomas Maughan, Esq. Frederick Squire, Esq.

J. A. Beaumont, Esq., Managing Director.

Physician—John Maclean, M.D. F.R.S., 29, Upper Montague-street, Montague-square.

NINETEEN TWENTIETHS OF THE PROFITS ARE DIVIDED AMONG THE INSURED.

Examples of the Extinction of Premiums by the Surrender of Bonuses.

Date of Policy.	Sum Insured.	Original Premium.	Bonuses added subsequently, to be further increased annually.
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1806 £200 £79 10 10 Extinguished £129 3 0

1811 2000 321 17 8

1818 1000 34 16 10 ditto 114 15 10

Examples of Bonuses added to other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with Addition, to be further increased.
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581 1807 £200 £208 13 1 £1208 13 1

1174 1810 1200 1180 2 6 £2380 2 6

3399 1820 5000 3305 17 8 £8304 17 8

Prospectuses and full particulars may be obtained upon application to the Agents of the Office, in all the principal towns of the United Kingdom, at the City Branch, and at the head Office, No. 80, Regent-street.

UNIVERSAL LIFE ASSURANCE SOCIETY Established 1834. Empowered by Special Act of Parliament, 1, King William-street, London. For the Assurance of

three-fourths of the profits among the assured, is admitted to offer great advantages; especially to those parties who may wish to appropriate their proportion of profit to the reduction of future premiums.

The following table will show the result of the last division of profits, as declared on the 14th of May, 1891, to all persons who had on that day paid six annual premiums, being a reduction of 45 per cent. on the current annual premium. This will be found a most liberal reduction if the original premiums be compared with those of other offices adopting a similar plan of division of profits.

Age when Policy was issued.	Date of Policy.	Sum Assured.	Original Premium.	Reduced Annual Premium for the current Year.
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20 On or before 1,000 £19 6 8 £10 12 8

30 14th May, 1,000 31 10 0 17 6 8

40 1,000 45 15 0 23 10 8

50 1,000 66 11 8 36 15 8

Agents in India—Messrs. Messrs. Leckie & Co. Calcutta; Messrs. Bainsbridge & Co. Madras; Messrs. Leckie & Co. Bombay.

MICHAEL ELIJAH IMPEY, Secretary.

ALLIANCE LIFE AND FIRE ASSURANCE COMPANY.

Capital, £2,000,000.
 The Board of Directors have OPENED A WESTERN OFFICE at No. 5, WATERLOO-PLACE, Pall Mall, where the Public will find every facility in the transaction of business. Life and Fire Assurance Business. They have nominated EDWARD LOMAX, Esq., to the superintendence of this Branch.
 Bartholomew-lane, London. A. HAMILTON, Secretary.
 April 15, 1882.

THE PROVIDENT CLERKS' MUTUAL LIFE ASSURANCE ASSOCIATION (enrolled under the Friendly Societies' Act) and BENEVOLENT FUND.

Established 1840.
 Thomas Baring, Esq. M.P. W. G. Prescott, Esq.
 Thomson Hankey, Junr. Esq. Baron L. de Rothschild, M.P.
 Treasurer of the Board.
 John Abel Smith, Esq. M.P.

This Association offers the following advantages:—
 The Mutual Principle of Assurance.
 An Equitable Rate of Premiums.
 Division of Profits every five years on Policies of three years' standing: nine-tenths thereof are divisible amongst the assured, and the remaining one-tenth is appropriated to the Benevolent Fund.

The last Division of Profits up to the 31st December, 1881, averaged 33 per cent.
 All Policies Indisputable, except in cases of fraud.
 LOANS TO MEMBERS on security of their Policies to the extent of their estimated value.
 The sum assured may be MADE PAYABLE to the WIDOW, WIDOWER, or CHILDREN, FREE OF PROBATE or LEGACY DUTY, or ANY CHARGE OR WHATEVER. Loans of Russia, 4½ per cent. can be assigned, and Assignments Registered in the Books of the Association.

By order of the Board,
 P. H. BYRNE, Secretary.

42, Moorgate-street, London, February 5, 1882.

Clerks becoming Members by an Assurance of 100l. or upwards, and subscribing 5s. to 20s. annually, according to age, or by an annual subscription of one guinea, are entitled to all the important advantages of the Benevolent Fund.

DENT'S PATENT WATCHES AND CLOCKS.
 E. J. DENT, begs leave to inform the Public that, in addition to his Clocks, Watches, and Jewellery, he has received from his Agents in Switzerland a very elegant assortment of superior Watches, and an extensive and valuable stock of Clocks. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas; Youths' Silver Watches, 4 guineas; durable Lever Watches, 6 guineas.—E. J. DENT, Watch and Clockmaker by appointment to the Queen, 10, Prince Albert, and Prince Albert, 42, Moorgate-street, 34, Royal Exchange (clock-tower area).

ELKINGTON AND CO., PATENTERS OF THE ELECTRO PLATE.

MANUFACTURING SILVERSMITHS, BRONZISTS, &c.
 The fact frequently set forth of articles being plated by "Elkington Process," affords no guarantee of the quality, as numerous manufacturers are licensed by them to use the process, but without restriction in the mode of manufacture, the metal employed, or the thickness of the plating. The highest quality of production, however, is obtained at the late Great Exhibition by an award of the "Council Medal," and may be obtained at either Establishment.
 42, MOORGATE-STREET, LONDON;
 45, NEWHALL-STREET, BIRMINGHAM.
 Estimates, Drawings, and Prices sent free by post. Replating and Gilding as usual.

GOLD CHAINS BY TROY WEIGHT AND WORKMANSHIP.

WATERSTON & BROGDEN, MANUFACTURING GOLDSMITHS, established A.D. 1798, having been awarded a Prize Medal for the Diamond and Enamel Vase, at the Great Exhibition, beg to announce that in obedience to the numerous calls made upon them, they have thrown open their Manufactory to the public MANUFACTURERS' PRIZE. The system of weighing chains and bracelets being one of the greatest frauds ever practised on the public, WATERSTON & BROGDEN sell their Gold at its Bullion value; their profit being made on the workmanship, which is checked with reference to the intricacy or simplicity of the pattern. A general assortment of Jewellery, all made on the Premises.
 MANUFACTORY: 16, HENRIETTA-STREET, COVENT-GARDEN, LONDON.

HOUSE FURNISHING AND INTERIOR DECORATIVE ESTABLISHMENT.

451, OXFORD-STREET, LONDON.—Cabinet Furniture of every description at marked prices.—Brussels Carpet, 2s. 6d. per yard.—Damask Curtains, 10d. per yard and upwards; Ditto in Silk and Worsted (French fabric), nearly two yards wide, at 8s. per yard.—The best French Cloths that can be made, cut to any dimensions, 5s. 3d. per hand. The largest Manufactory in London for Paper Hangings, English and French Decorations, adapted either to the Cottage or the Mansion, fitted up, showing the side of a room furnished.—E. T. ROBERTS, 451, Oxford-street.

MILK REFORM.

No family should be without GEORGE'S REGISTERED MILK TESTER, price one shilling, which enables the Housewife to detect the adulteration of milk. ADDELPHI ARCADE, STRAND, (down Archway, 76, Strand), and Retail, Everywhere.—(See Funck for April.)

FINE OLD HAVANA CIGARS.

At the Clear Warehouses, A STOCK OF GREAT EXTENT and EVERY VARIETY, quality warranted.—Toswell's Fine Havana Cigars, equal to Foreign, 12s. 6d. per lb.—Cuba, 7s. 6d. per lb.—Guantanamo, 8s. 6d. per lb.—Cuba, 7s. 6d. per lb.—21s., 22s., and 24s. per lb.—Messrs. TOSWELL & CO., Merlebone, Importers, and Manufacturers, Nos. 6, 7, and 8, Pudding-lane, East, Cheek, Bank of the Monument, London.—Turkey, Lakia, and other choice Tobaccos.

AMERICAN CLOCK WAREHOUSE.

454, NEW OXFORD-STREET, where will be found the largest assortment of those superior Time-pieces, American Clocks, ever imported into this country, made by the oldest and most celebrated Workmen in the United States. All our Clocks are warranted to keep correct time. The prices are—for thirty-hour Clocks, 14s., 15s., and 25s.; for Eight-day Clocks, 30s. and 40s.
 Also, the CHILD'S VELOCIPED, a new American invention for the amusement and exercise of children. It combines ease and Carriage, and by the graceful and easy exercise promotes muscular development, the arms and chest, and is recommended by the medical faculty, and approved by all who have seen it. Together with every variety of American Goods, sold Wholesale and Retail by the Manufacturers and Importers, ROGERS & CO., 454 and 546, New Oxford-street.

ELECTRIC CLOCKS.—ALEXANDER BAIN,

the Patentee, begs leave respectfully to inform the Nobility, Gentry, and the Public, that his Show Rooms, at 41, Old Bond-street, are now open, where an extensive variety of the Electric Clocks may be inspected. It is unnecessary to state the advantages of the Electric Clocks, an inspection is necessary; but it may be stated, that their construction is so simple that they are not only available to any of the domestic or other classes, while the Electric power once applied renders the motion practically speaking perpetual, dispensing with all care or attendance from one year to another, and thus saving the expense of its invention is, that one Electric Clock possesses the power of working many others, simply by a connecting wire conveying to them the Electric power; so that in addition to their adaptation to the Dwelling-house, they will be found admirably suited for Mansions, Clubs, Banks, Manufactories, and Railway Stations, as uniformity of time is insured, whatever number of Clocks may be necessary, or at whatever distance from each other.
 41, Old Bond-street, April 30, 1882.

FORD'S EUREKA SHIRTS.

It can be conscientiously asserted that this beautiful Shirt is far before any of its competitors for public patronage in its graceful shape, exactitude of fit, and simplicity of design, and must ultimately occupy the first place in the estimation of all men of taste.—Globe, April 12, 1882. They are of two prices, in both of which the principle is strictly carried out, viz., 1st quality, 6s. for 40s.; 2nd quality, 6s. for 30s. List of Prices and Mode of Self-measurement sent free post.—RICHARD FORD, 38, POULTRY, LONDON (late of 18, Strand).

CHINA AND GLASS.—USEFUL AND ORNAMENTAL DINNER, DESSERT, BREAKFAST TEA, AND TOILET SETS.

THOMAS FRANKS, of 18, Broad-street, London, and Table Glass, Ornamental China, Parian Statuettes, and Bohemian Glass, French Clocks, first-class Bronzes and Candelabra, Alabaster Figures, Vases, Groups, and Tazas, Ormolu Chandeliers and Lamps for Gas, Oil, and Candle.—THOMAS FRANKS, SON have the most extensive Stock in the Metropolis, combined with the newest and most elegant patterns, at the present reduced prices.
 28, LUDGATE-HILL, LONDON.

"TEAS ARE LOWER IN PRICE."

PHILLIPS & COMPANY, TEA MERCHANTS, of No. 8, KING WILLIAM-STREET, CITY, LONDON, publish General PRICES CURRENT every month, containing THE ADVANTAGES OF THE LATEST MARKETS FOR Tea, Coffee, and Colonial Produce, and send it post free on application as above; and send Teas, Coffees, and Spices, to the value of 40s., carriage free to any part of England. They are now selling ripe, rich, rare Souchong 3s. 4d. per pound.

THE PERFECT SUBSTITUTE FOR SILVER.

The REAL NICKEL SILVER, introduced 15 years ago by WILLIAM S. BURTON, when plated by the patent process of Messrs. Elkington & Co., is beyond all comparison the very best article next to sterling silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.

	Fiddle Pattern.	Thread King's Pattern.
Tea Spoons, per dozen	15s.	25s.
Desert Forks	15s.	25s.
Desert Spoons	30s.	50s.
Table Forks	40s.	65s.
Table Spoons	40s.	65s.
Tea and Coffee Sets, Walters, Candlesticks, &c.	at proportionate prices.	

CHEMICALLY PURE NICKEL NOT PLATED.

	Fiddle Pattern.	Thread King's Pattern.
Table Spoons and Forks, full size, per doz.	15s.	25s.
Desert ditto and ditto	15s.	25s.
Tea ditto	15s.	25s.

THE BEST SHOW OF IRON BEDSTEADS

in the KINGDOM is WILLIAM S. BURTON'S.—He has added to his Show-rooms two very large ones, which are devoted to the exclusive show of Iron and Brass Bedsteads and Children's Cots, with appropriate Bedding and Mattresses. Many of these are quite new, and all are marked in plain figures at prices proportionate with those of the best of England. The most distinguished in this country. Common Iron Bedsteads from 12s. 6d.; Portable Folding Bedsteads from 15s. 6d.; Patent Iron Bedsteads, fitted with dovetail joints and patent locking, from 15s. 6d. and Cots and Crockets, with Ornamental Iron and Brass Bedsteads in great variety, from 3s. 6d. to 31l.

WILLIAM S. BURTON has TEN LARGE SHOW ROOMS (all communicating) exclusive of the Shop, devoted solely to the sale of GENEVA, FRENCH, and RUSSIAN Bedsteads, and including Cutlery, Nickel Silver, Plated, and Japanned Ware, so arranged and classified that purchasers may easily and at once make their selections.

Catalogue with Drawings sent (per post) free. The money returned for every article not approved of.
 25, OXFORD-STREET (corner of Newman-street); Nos. 1 and 2, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.

METCALFE & CO.'S NEW PATTERN

TOOTH BRUSHES and **PENETRATING HAIR BRUSHES**.—The Tooth Brush has the important advantage of searching thoroughly into the divisions of the teeth, and is famous for the hairs not coming loose, 1s. An Improved Clothes Brush, incapable of injuring the finest nap. Penetrating Hair Brushes, with the durable and elastic Russian bristles, Fish Bone, &c. of improved graduated and powerful fibrils. Velvet Brushes, which act in the most successful manner. Smyrna Sponges, by means of direct importations, Metcalfe & Co. are enabled to send to their customers a genuine Smyrna Sponge, which is only at METCALFE, BINGLEY & Co.'s Sole Establishment, 130, n. Oxford-street, one door from Holles-street.
 Caution.—Beware of the words "From Metcalfe's" adopted by some houses.

METCALFE'S ALKALINE TOOTH POWDER, 2s. per box.

The first TOOTH POWDER extant, both as to cleanliness in using and effectually realizing beautiful TEETH.

ROWLANDS' ODONTO, or PEARL DENTIFRICE.

During the last few years ROWLANDS' DENTIFRICE, as a purifier, embellisher, and preserver of the Teeth and Gums, has been patronized (almost exclusively) by Royalty and the Nobility, and is now universally appreciated as possessing extraordinary qualities—unparalleled by any Dentifrice of the age. This justly celebrated toilet appendage is a White Powder of great brilliancy, and as cleanly in application as felicitous in result. As Anti-Scorbutic it totally cures the disease, and renders the Teeth and Gums impervious to decay from youth to age; it betrays the most radiant whiteness on the enamel, accompanied by a beautiful polish. At the same time it will be found to thoroughly eradicate the tartarous accumulation, render the gums firm and red, fix loose teeth firmly in their sockets, and, above all, is distinguished for its aromatic influence in giving sweetness to the breath.

CAUTION.—The words "ROWLANDS' ODONTO" are on the Label, and "A. Rowland & Son, 30, Hatton-garden," engraved on the Government Stamp, which is affixed on each box. Sold by vendors, and by Chemists and Perfumers.

INFANTS' NEW FEEDING BOTTLES.

From the Lancet:—"We have seldom seen anything so beautiful as the nursing bottles introduced by Mr. Elam of Oxford, are the most perfect artificial mother ever constructed, have an elastic soft nipple, very cleanly and durable, which no infant will refuse, and whether for weaning, rearing by hand, or occasional feeding, are quite unrivalled.—B. Elam, 41, Jewry-lane, London. 7s. 6d. or sent by post, free, 8s. extra. Each is stamped with my name and address. Beware of imitations."

THE PATENT CÆSTUS, the invention of a

Medical Man for his own Family, where it has been in use above fifteen years.—Its object is the preservation of the lungs and spine, and all the vital organs from pressure, at the same time that it retains the figure in that beautiful oval form so remarkable in all the Grecian sculpture. The Cæstus is an elastic steel belt, perfectly free and open at the front, pressing slightly on the sides alone. It may be worn with or without stays, and slipped on or off at pleasure. Dépôt:—Miss Collett, 4, Waterloo-place, St. James's, 19, Dover-street, Piccadilly; Mrs. Barnard, 184, Mount-street, Baker-street, next to Tussauds; Mrs. Milne, 318, Regent-street; Mrs. Newman, 53, Chancery-lane; Mrs. Carter, 22, Lodge-street, City; Mrs. Clark, 12, Ludgate-hill, City.—Any correspondence from the country, post-paid, must be addressed to Miss Lennox, 5, Woburn-place, Russell-square.

DINNEFORD'S PURE FLUID MAGNESIA,

an excellent Remedy for Acidities, Heartburn, Headache, Gout, and Indigestion; as a mild Aperient, it is especially adapted for Females and Children.—DINNEFORD & CO., Dispensing Chemists, 172, New Bond-street. (General Agents for the Improved Horse Hair Gloves and Belts.)

APPETITE AND DIGESTION IMPROVED.

LEA & PERRINS' WORCESTERSHIRE SAUCE imparts the most exquisite relish to Steaks, Chops, and Roasts; it is a most valuable addition to the table, and by its tonic and invigorating properties it is especially adapted to perfectly digest the food. The daily use of this aromatic and delicious Sauce is the best safeguard to health. Sold by the Proprietors, LEA & PERRINS, 6, Vero-street, London; 68, Broad-street, Worcester; and also by Messrs. Barclay & Sons, Messrs. Cross & Blackwell, and other Oilmen and Grocers in London; and generally by the principal Dealers in the Sauce.—N.B. To guard against imitations, the label on the bottle is "Lea & Perrins" are upon the label and patent cap of the bottle.

GRIMSTONE'S HISTORY OF AN EGYPTIAN

PEA, discovered amongst others by the Committee of the British Museum, in a Vase, presented to them by Sir George Wyke, the Egyptian Traveller. Three were presented to Mr. Wm. Grimstone by Mr. T. I. Pettigrew, who assisted in opening this relic of the time of the Pharaohs, being 3544 years old. The history of this PEA is different to that of any other; the taste is unequalled, they boil much greener than ours, and so profitable, being planted thus "—eight inches apart, the 3d. of profit will produce enough for a family, they require no sticks, and the bloom hangs in clusters. Remember, the only genuine is sold in bags, 5d.; three times the quantity, 3s.; seven times the quantity, 12s. Each bag is signed and sealed by William Grimstone, Highgate, 23, High-street, Bloomsbury, London, the Sun and Her Tobacco Warehouse.

RIMMEL'S TOILET VINEGAR (as exhibited

in the Fountain at the Crystal Palace) is far superior to Eau de Cologne as a tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous useful and sanitary properties render it an indispensable requisite in all families. Price 3d. and 5s.—Sold by all Perfumers and Chemists; and by J. B. RIMMEL, 29, Gerard-street, Soho, London.

TREASURES OF NATURE.

It has been well remarked that there is not an imperfection that flesh is heir to for which a remedy is not at hand, to discover which we have only to search the vast laboratory of nature. A more apt illustration can scarcely be offered than in the application of a natural product of America, the Balm of Gilead, to the cure of the skin in cases where the human head has been deprived of its becoming and natural ornament. As a promoter of growth, strengthener of the hair, OLDRIDGE'S BALM OF GILEAD is unrivalled, and in cases of baldness it is a sure cure. 6d., 12d., or 18s. per bottle; no other price. Ask for Oldridge's Balm, and never be persuaded to use any other article as a substitute. Beware of cheap imitations. Send for the full particulars.

DO YOU WANT LUXURIANT HAIR,

WHISKERS, &c. ?—MISS ELLEN GRAHAM, 14, HAYDOCK, HOLBORN, LONDON, will send post free, for four postage-stamps, her celebrated NIORKER (elegantly scented, and sufficient for three months' use), for Reproducing the hair, and preventing its falling out, strengthening weak hair, and checking greyness, &c. It is also guaranteed to produce whiskers, moustaches, &c. in three or four weeks, with the utmost certainty.—My hair has become thicker and darker by using your Niorker.—Mr. Merry, Eton. "My hair now curls beautifully, and looks very glossy."—Miss Main. "I have now a full pair of whiskers. Send me another pot."—Major Gordon.

DO YOU WANT LUXURIANT HAIR,

WHISKERS, &c. ?—EMILY DEAN'S CRINELINE has been pronounced by thousands to be the only preparation that can be relied upon for the restoration of the hair in baldness from any cause, preventing the hair falling out, strengthening weak hair, and checking its growth, and for the production of the hair, moustaches, eyebrows, &c. in three or four weeks, with certainty. It is elegantly scented, and sufficient for three months' use; will be sent post free on receipt of twenty-four postage-stamps, by Miss DEAN, 10, Moorfields-street, King's Cross, London. Dr. Thomson says,—"It is a beautiful preparation, and the only one I can recommend."

DEAFNESS, SINGING NOISES IN THE

HEAD AND EARS EFFECTUALLY CURED.—Dr. BAKER'S remedy permanently restores hearing in all cases, in infancy or old age, however bad or long standing, even where the Faculty have pronounced it incurable. It removes all those distressing noises in the head and ears resulting from deafness or nervousness, all suffering is relieved, and the patient is enabled to watch in a few days. The remedy, which is easy in application, will be sent free, on receipt of 7d. of Postage-stamps or Post-office cross, by Dr. ALFRED BAKER, 85, Lincoln's Inn, London. Send for full particulars, and a list of names of those cured, to Dr. Thomson, 5, Woburn-place, Russell-square. A cure in every case guaranteed.

HOLLOWAY'S PILLS.

An astounding Cure by this miraculous medicine, after every other means had failed.—See extract from his Lordship's letter, dated "Villa Mesina, Leghorn, Feb. 21, 1845." To Professor H. J. H. Holloway, Esq., London. "I have been afflicted with a cure of a disorder in my liver and stomach, which all the most eminent of the faculty at home, and all over the Continent, had not been able to effect; nay, not even the waters of Carlsbad, which I had drunk, had failed to do so.—These wonderful Pills will cure any disease of the liver or stomach. Sold (also Holloway's Ointment) at Professor Holloway's establishment, 544, Strand; and by all medicine vendors throughout the civilized world."

VALUABLE BOOKS,

At low Prices, on Sale at

SOTHERAN & CO.'s (late STIBBS),
331, STRAND.

- Nichols's Literary Anecdotes of the 18th Century, 10 vols. Illustrations of the Literary History of the 18th Century, 4 vols.; together 14 vols. 8vo. boards, uncut, 6l. 10s. 1812-17
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- British Poets, with Prefaces, Biographical and Critical, and Lives, by Samuel Johnson, and a Poetical Index, 75 vols. 12mo. fine portraits by Bartolozzi, old calf neat, 7l. 7s. 1790
- British Essayists, with Prefaces, Biographical and Historical, by Alex. Chalmers, 45 vols. 12mo. calf neat, 4l. 4s. 1803
- British Prose Writers, Sharpe's beautiful edition, Plates and Vignettes, 25 vols. 12mo. calf neat, 3l. 3s. 1813-21
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- General Biographical Dictionary, including the whole of Bayle and Chancelié, by Dr. Birch, G. Sale, and others, 10 vols. folio, old calf, 3l. 10s. 1734
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- Brydges' (Sir E.) Censura Literaria, containing Titles, Abstracts, and Opinions of Old English Books, Second Edition, 10 vols. 8vo. boards, 4l. 4s. 1815
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- Yarrell's History of British Birds, (3 vols.), and Fishes, (2 vols.)—Bell's History of British Reptiles, (1 vol.), and Quadrupeds, (1 vol.), beautifully illustrated with numerous Woodcuts; together 7 vols. in 4, original Subscriber's Copy, green morocco, 10l. 10s. 1839-53
- Cotman's Architectural Antiquities of Normandy, with Historical and Descriptive Notices by Dawson Turner, 100 highly-finished Etchings, some proofs, 3 vols. in 1, imperial folio, half morocco, 3l. 12s. 6d. 1823
- Carter's Specimens of Ancient Sculpture and Painting, now Remaining in England, from the Earliest Period to the Reign of Henry VIII., illustrated with Notes by Sir Sam. R. Meyrick, Dawson Turner, John Britton, &c. 150 Engravings, many beautifully coloured and some highly illuminated with gold, 2 vols. in 1, royal folio, half morocco, 4l. 10s. 1838
- Faccioliati or Forcellini totius Latinitatis Lexicon, editio in Germaniâ prima, correctum et auctum labore Variorum, 4 vols. in 2, folio, half russia, 3l. 3s. Lipsiæ, 1839
- This is the latest and most improved edition of Faccioliati's Lexicon. It contains the most recent emendations of the best German Scholars; and except that it does not give the English equivalents, (with which everybody using such a book is supposed to be acquainted), it is far superior to Bailey's edition, which is now scarce and dear.
- Ferraris (Adm.) Prompta Bibliotheca Canonica, Polemica, Rubricistica, Historica, editio Postrema, magno labore restituta R. P. Philippo à Carboniano, 8 vols. in 4, folio, paper covers, uncut, 4l. 10s. Roma, 1796
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